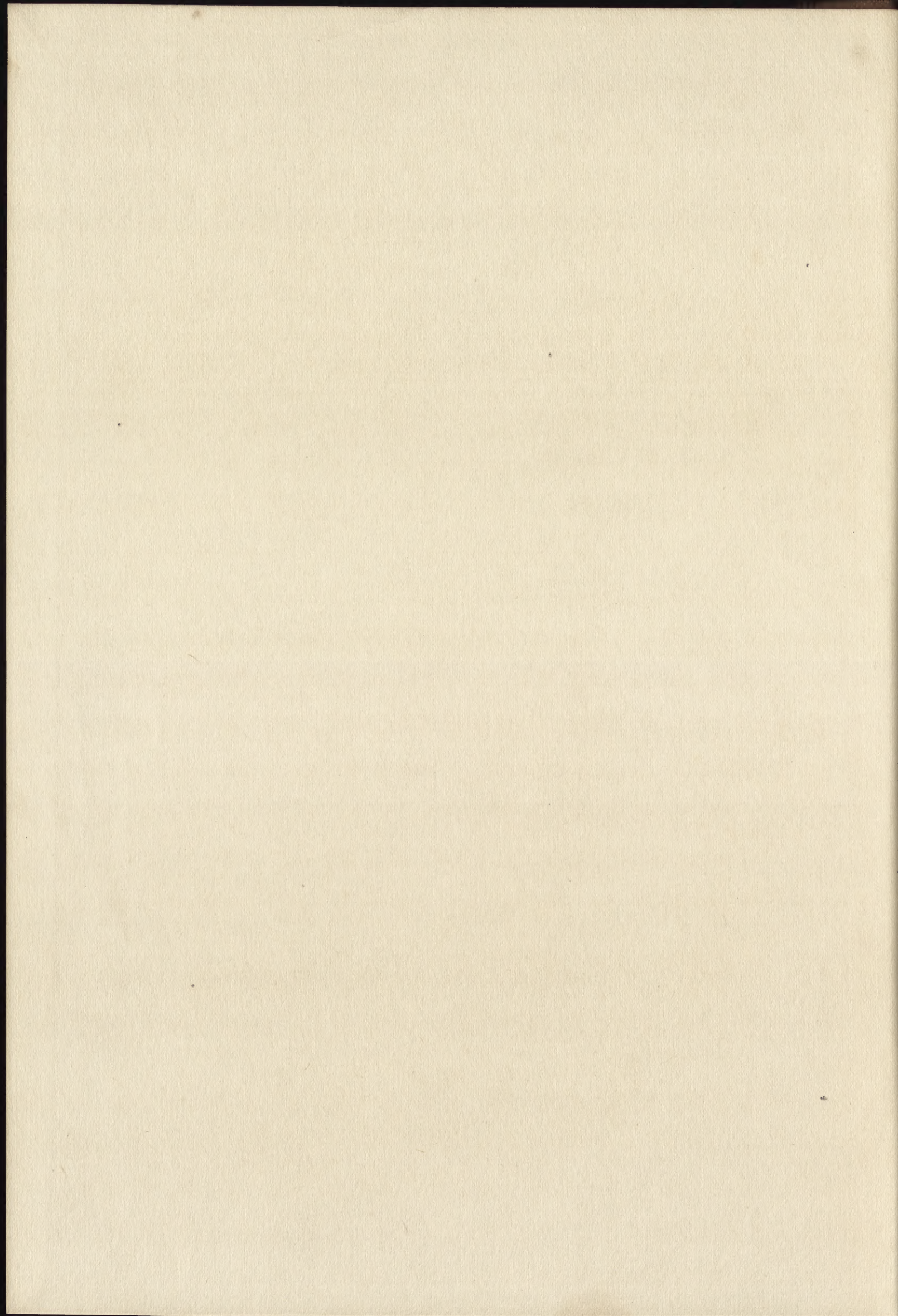
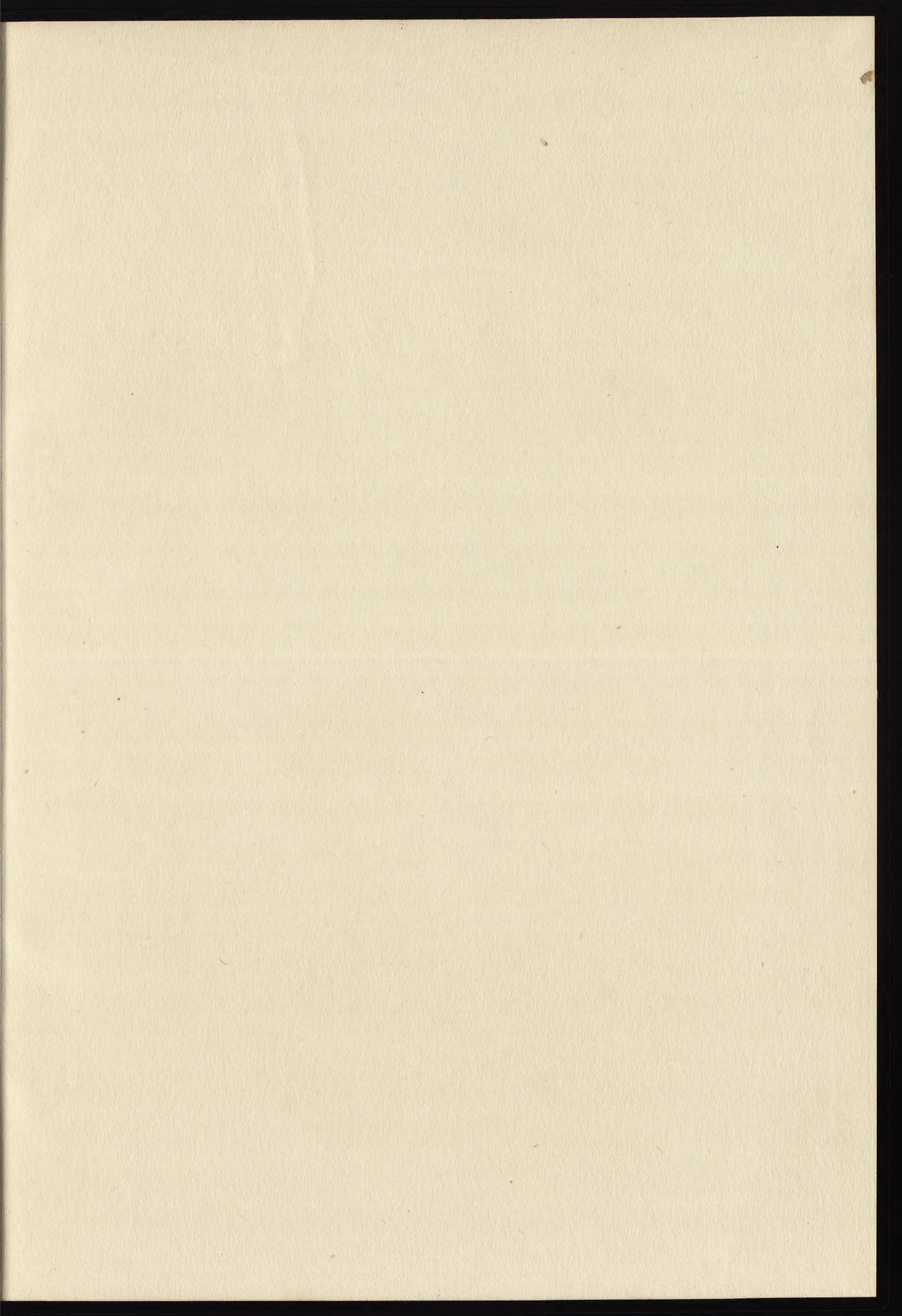
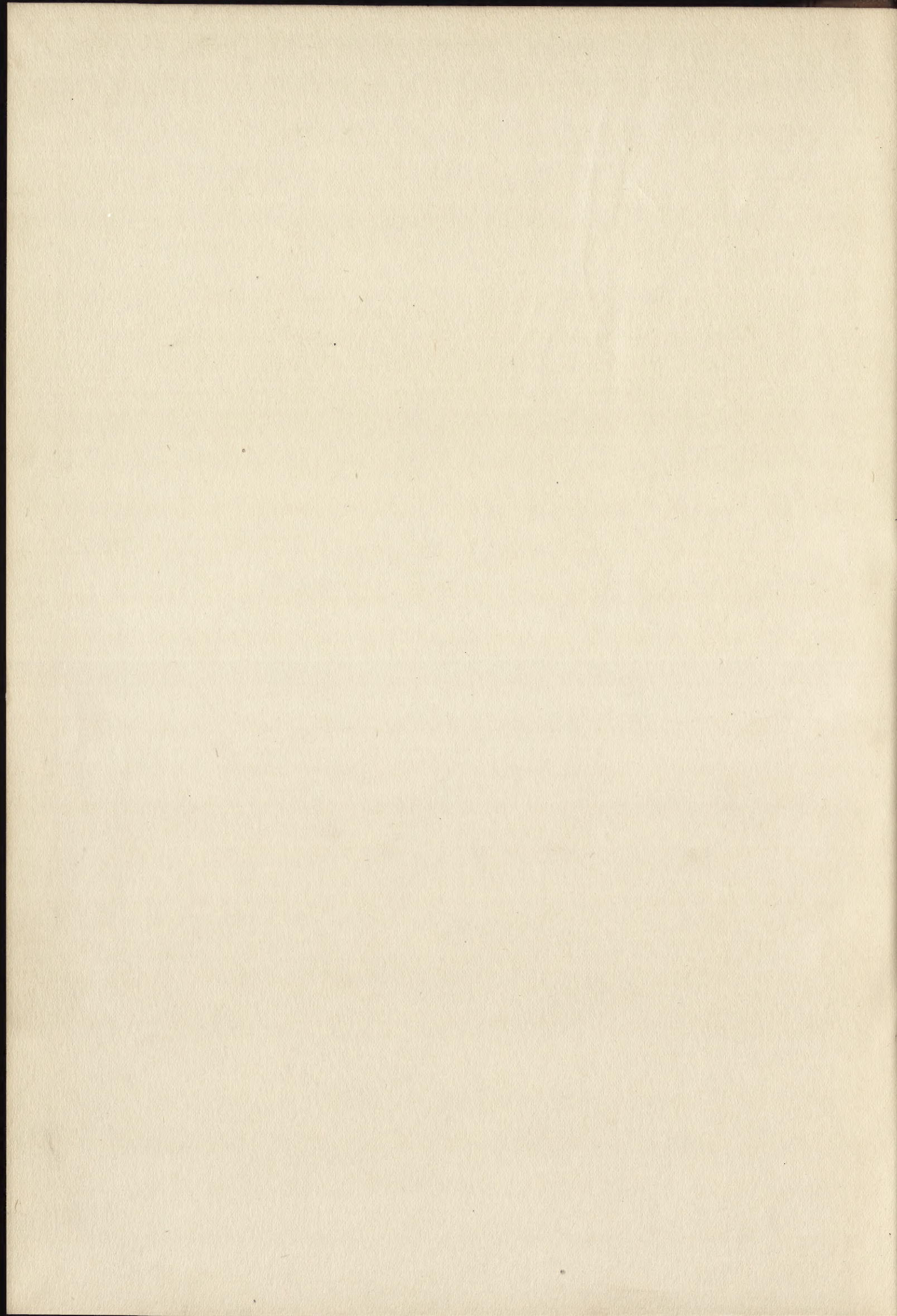


(1182)

1182/17X







DETAILS

*A monthly Journal
for all interested in
Architecture
and the
Allied Arts.*

Edited by R. RANDAL PHILLIPS.

VOL. I :: 1909

392, STRAND, LONDON.

INDEX

ARCADES.

	PAGES
Arcade from the Library at Venice (Sansovino, Architect)	167, 168
Nave Arcade, St. Agatha's Church, Birmingham (W. H. Bidlake, Architect)	180, 181
Arcade from the Cancellaria Palace, Rome (Bramante, Architect)	216, 217
Arcade of the Galerie d'Apollon, The Louvre, Paris	250-253

BALCONIES.

Balcony, Rue Daru, Paris	11
Balconies on Grand Trunk Railway Building, Cockspur Street, London	178, 179
Balcony on old Ashmolean Museum, Oxford	233, 234
Balconies in Avenue Malakoff, Paris	262

BRIDGES.

St. John's Bridge, Cambridge	22, 23
Detail of Waterloo Bridge, London	55-57

CARVING AND SCULPTURE IN STONE.

Sculpture on South Front of Hampton Court Palace	6, 7
Carving over Panel on House in Rue Daru, Paris	11
Sculpture on Grand Palais, Paris, by M. Cordonnier	38
Carving on Building in Pall Mall, London	48
" over Ground-floor Windows, New Central Criminal Court, London	74, 75
Caryatides, Opéra Comique, Paris	77, 92
Figures in Panel on Electra House, London (Alfred Drury, Sculptor)	78, 79
Carving on Memorial Pulpit in Congregational Church, Manchester	87
Coat-of-Arms on Collin's Hospital, Nottingham	110, 111
Carved Keystone over Entrance to Building in Kingsway, London (E. L. Lutyens, Architect)	127
Carving around Entrance to Conkwell Grange (E. Guy Dawber, Architect)	149, 150
" to Pilaster Capitals and over Doorway, Redland Green Chapel, Bristol	193-196
" on old Ashmolean Museum, Oxford	230-235
Figures in Spandrels, The Louvre, Paris	250-252
Carving over Entrance to Business Premises, Paris (H. Nénot, Architect)	261
" around Windows in Avenue Malakoff, Paris	262

CARVING IN WOOD.

Detail of Carved Oak Bressummer, Ixworth	12
Carved Oak Font Cover, St. Stephen's Church, Birmingham	58, 59
Carving over Entrances to Collin's Hospital, Nottingham	80-83
" on Font Cover, St. Mary-the-Less, Cambridge	108, 109
Chancel Screen, Lavenham Parish Church	119, 120
Carving on Chimney-piece in a House in Lowther Terrace, Glasgow	130
Carved Panel over Door to Library, Ashburnham House, Westminster	146
Enrichment of Panelling in the Chapel at Chelsea Hospital	173-175
Carving over Doorway in Lincoln's Inn Fields, London	191, 192
Enrichment to Chimney-piece in G.N.R. Building, Westminster (Horace Field & Simmons, Architects)	197-200
Font Cover, St. Mildred's Church, London	204, 205
Detail of Altar Rail, Trinity College Chapel, Cambridge	208
Screen-Panelling from Friar Church, Venice	228, 229
Carved Brackets to Hood over Doorway, Gt. James Street, London	239, 240
Cartouches, Swags, and Capitals in Pembroke College Chapel, Cambridge	241-243
Frieze over Panelling in St. John's College, Cambridge	258, 259

CHIMNEY-PIECES AND FIREPLACES.

Bedroom Fireplace in House at Wokingham (Ernest Newton, Architect)	53, 54
Dining-hall Fireplace, Borwick Hall, near Lancaster	95
Drawing-room Chimney-piece in a House in Lowther Terrace, Glasgow (James Miller, Architect)	130, 131
Chimney-piece in Board Room, G.N.R. Building, Westminster (Horace Field & Simmons, Architects)	197-201

CHURCH WORK.

	PAGES
South Porch, Lavenham Parish Church	8-10, 44
Chancel Screen, Lavenham Parish Church	119, 120
Tomb in St. Mary's Churchyard, Bury St. Edmunds	36, 37
Font Cover, St. Stephen's Church, Birmingham (W. H. Bidlake, Architect)	58, 59
Memorial Pulpit, Congregational Church, Manchester (J. & J. Swarbrick, Architects)	86, 87
Font in St. Mary-the-Less, Cambridge	108, 109
Detail of Organ Screen in Trinity College Chapel, Cambridge	125, 126
Door to Lady Chapel, Long Melford	176, 177
Nave Arcade and Chancel Windows, St. Agatha's, Birmingham (W. H. Bidlake, Architect)	180-182
Panelling in Chapel of Chelsea Hospital	173-175, 188
Doorway and Niche, Redland Green Chapel, Bristol	193-196
Font and Cover, St. Mildred's, London	204, 205
Sedilia and Piscina, St. Fagans Church	206, 207
Detail of Altar Rail, Trinity College Chapel, Cambridge	208
Screen-Panelling from Friar Church, Venice	228, 229
Woodwork in Pembroke College Chapel, Cambridge	241-243
Chapel Door, Queen's College, Oxford	244, 245
South Doorway, St. Etheldreda's, London	257
Details of the Tower and Spire of Bow Church, London	266, 267

DOORS, DOORWAYS, AND ENTRANCES.

South Porch, Lavenham Parish Church	8-10, 44
Entrance to Clergy House, Westminster Cathedral (the late J. F. Bentley, Architect)	50-52
Doorway No. 25, Crutched Friars, London	72, 73
Entrance to Electra House, London (John Belcher, Architect)	79
Entrances to Collin's Hospital, Nottingham	80-84, 111
Doorways in First National Bank, Boston, Mass. (R. Clipston Sturgis, Architect)	128, 129
Door to New Entrance Porch, Longstowe Hall (J. W. Simpson & Maxwell Ayrton, Architects)	134, 135
Head of Door to Library, Ashburnham House, Westminster	146
Door in Old House at Birmingham	148
Main Entrance to Conkwell Grange (E. Guy Dawber, Architect)	149, 150
Doorway in Churchgate Street, Bury St. Edmunds	171, 172
Door to Lady Chapel, Long Melford	176, 177
Doorway in Lincoln's Inn Fields, London	191, 192
" and Niche, Redland Green Chapel, Bristol	193-196
Porte-Cochère, Avenue de la Grande Armée, Paris (Gabriel Morice, Architect)	221-223
Garden Porch to House at Church Stretton (Ernest Newton, Architect)	227, 228
Main Entrance to Old Ashmolean Museum, Oxford, and Door on North Front	230-235
Doorway in Gt. James Street, London	239, 240
Chapel Door, Queen's College, Oxford	244, 245
South Doorway, St. Etheldreda's Church, London	257
Entrance to Business Premises, Paris	261

DOOR FURNITURE.

Bronze Knocker on Door in Rue du Faubourg St. Honoré, Paris	19
Letter-plate on Main Entrance Door, Roedean Junior School, Brighton (J. W. Simpson & Maxwell Ayrton, Architects)	132, 133
Bell Pull, Iron Hinges, etc., Longstowe Hall (J. W. Simpson & Maxwell Ayrton, Architects)	136-138
Design (in Plaster) for a Door Knocker in Bronze	210

FITTINGS FOR PUBLIC BUILDINGS.

Newspaper Reading Stand, Chelsea Public Library (the late J. M. Brydon, Architect)	17, 18
Temporary Floor over Swimming Pond, Hoxton Public Baths, London (A. W. S. Cross, Architect)	90
Reading Table in Reference Room, Chelsea Public Library (the late J. M. Brydon, Architect)	99, 100
Collapsible Dressing-boxes, Hoxton Public Baths, London (A. W. S. Cross, Architect)	169, 170

FLOORS.

Temporary Floor over Swimming Pond, Hoxton Public Baths, London	90
A Rink Floor	263
A Dancing Floor	264

GATES, GATE PIERS, AND RAILINGS.	PAGES
Gates, Hyde Park Corner	30
Gate and Railing, Holy Trinity Church, Sloane Street, Chelsea (the late J. D. Sedding, Architect), by H. Wilson	34, 35
Detail of Gate, Trinity College Library, Cambridge	60, 61
Gate Piers and Railing, Lower Lypiatt Manor House, Stroud	96-98
„ Pier in "The Wilderness," Hampton Court	152, 153
„ to "Old Schools," Oxford	158, 159
Gates to Old Clarendon Press, Oxford	183-186
Gate Pier, St. John's College, Cambridge	202, 203
Gates to Porte-Cochère, Avenue de la Grande Armée, Paris	221-223
Gate and Piers, Preston-on-Stour	224
Gates to Eagle House, Mitcham	260
Iron Grille for Fanlight, from Ausberg	268

IRONWORK.

See "Door Furniture," "Gates" and "Miscellaneous"

LEADWORK.

Leadwork on Bay, Pall Mall, London (E. Guy Dawber, Architect), by George P. Bankart	48, 49
Lead-covered Dormer on Waldorf Hotel, London (A. Marshall Mackenzie & Son, Architects)	123, 124

MISCELLANEOUS.

Bays and Gables to an Old House at Kersey, Suffolk ..	24, 25
Detail of Screen at Hyde Park Corner, London (Decimus Burton, Architect)	29-31
Tomb in St. Mary's Churchyard, Bury St. Edmunds ..	36, 37
Detail of Abingdon Town Hall Front	69-71
Collin's Hospital, Nottingham	80-85, 110, 111
Forecourt Lamp and Bracket, Tylney Hall, Hants (R. Weir Schultz, Architect)	106, 107
Detail of Front of Franklin Union, Boston, Mass. (R. Clipston Sturgis, Architect)	112-114
Interior of First National Bank, Boston, Mass. (R. Clipston Sturgis, Architect)	128, 129
A Motor-pit (C. Harrison Townsend, Architect)	147
Detail of Cornice on Premises in Portugal Street, London (Horace Field & Simmons, Architects) ..	154, 155
Chimney-stack, Long Melford	156, 157
Arcade from the Library at Venice (Sansovino, Architect) ..	167, 168
Detail of Grand Trunk Railway Building, Cockspur Street, London (Sir Aston Webb, Architect)	178, 179
Arcade from the Cancelleria Palace, Rome (Bramante, Architect)	216, 217
Centre Portion of Entrance Front, St. Helen's House, Derby	218-220
The Old Ashmolean Museum, Oxford	230-234
No. 41, High Street, Stamford	246
Galerie d'Apollon, The Louvre, Paris	250-253
Details of a China Pantry (Geoffrey Lucas, Architect) ..	265

PANELLING.

Panelling in Old House at Birmingham	148
„ the Chapel at Chelsea Hospital	173-175, 188
„ Board Room, G.N.R. Building, Westminster (Horace Field & Simmons, Architects)	197-201
„ St. Mildred's Church, London	205
„ Pembroke College Chapel, Cambridge ..	241-243
"Linen" Panelling, St. John's College, Cambridge ..	258, 259

PLASTERWORK.

Plasterwork on Ceiling of Warley Mission Hall, Birmingham, by R. M. Catterson-Smith	40
Details of Ceilings at Holyrood Palace	247-249

PONDS AND FOUNTAINS.

Pond and Fountain in a "West-country" Garden (Thomas H. Mawson, Garden Architect)	26-28
Detail of Fountain, King's College, Cambridge	162, 164

ROOFS AND DOMES.

Roof over Assembly Hall, Friends' Adult School, Luton (Geoffrey Lucas, Architect)	62-64
Domical Skylights in Reinforced Concrete, Hull (Dunn & Watson, Architects)	88, 89

SHOP FRONTS.

Georgian Shop at Boxford, Suffolk	45-47
Shop Front in Rue du Faubourg St. Honoré, Paris ..	160, 161
„ of W. H. Smith & Son, Huddersfield	215
„ Front, No. 41, High Street, Stamford	246

STAIRCASES.

STAIRCASES.	PAGES
Detail of Staircase, Ashburnham House, Westminster ..	101, 102
Staircase in Radwell Lodge, near Baldock (Geoffrey Lucas, Architect)	143-145
„ at Redland Court, Bristol	235, 236
„ in Falstaff Hotel, Canterbury	237, 238
Balusters in South Kensington Museum	151

WALL TREATMENTS.

Bay of Screen Wall, Victoria Station, London (Charles L. Morgan, Engineer)	1-3
Wall and Balustrade, Motor Generator Station, Mayfair, London (C. Stanley Peach, Architect)	4, 5
Detail of Façade, Rue Daru, Paris (Charles Lefebvre, Architect)	11
Piers in the Cour de la Fontaine, Fontainebleau	103-105
Bays in First National Bank, Boston, Mass. (R. Clipston Sturgis, Architect)	128, 129

WINDOWS AND WINDOW TREATMENTS.

Windows on South Front of Hampton Court Palace	6, 7
Dormer Windows on Women's Hostel, Birmingham (Buckland & Haywood-Farmer, Architects)	20, 21
Windows to News-room, Public Library, Kingston-on-Thames (Alfred Cox, Architect)	32, 33
„ in Pall Mall, London (E. Guy Dawber, Architect)	48, 49
Ground-floor Windows, New Central Criminal Court, Old Bailey, London (the late E. W. Mountford, Architect)	74-76
Ground-floor Window, Clare College, Cambridge	121, 122
Lead-covered Dormer on Waldorf Hotel, London (A. Marshall Mackenzie & Son, Architects)	123, 124
Window in First National Bank, Boston, Mass. (R. Clipston Sturgis, Architect)	129
Windows in Grand Trunk Railway Building, Cockspur Street, London (Sir Aston Webb, Architect)	178, 179
Nave and Chancel Windows in St. Agatha's Church, Birmingham (W. H. Bidlake, Architect)	181, 182
Bay Window on House at Church Stretton (Ernest Newton, Architect)	225, 226
Window on North Front of Old Ashmolean Museum, Oxford	233
Windows in No. 41, High Street, Stamford	246
„ The Louvre, Paris	250-253
„ Flats, Avenue Malakoff, Paris (A. Arvidson, Architect)	262

NOTES.

Modern Architecture in Paris	13
Wren's Work at Hampton Court	14
Newspaper Stands in Libraries	14
Garden Ponds and Fountains	15
Half-timber Work in Suffolk	15
Poetry, Architecture, and the Gothic Revival	16
The Greatest Greek Frieze	41
The Decoration of Leadwork	41
The Sculptor-Carver	42
Street's Great Gift	42
Modern Plasterwork	43
The Design of Fireplaces	65
The Unknown Architect	66
The Architecture of Bridges	67
Trinity College Library, Cambridge	68
The Spoilers	68
Modern French Sculpture	91
A Note on Cast-Iron	93
Carving in Stone and other Materials	94
The Trend of Architecture in America	115
English Domestic Work as Viewed in America	116
Cast Leadwork	117
The Furniture of the Middle-class House	118
The Architecture of Fantasy	118
Two Points of View	139
Scott and Palmerston	140
Motor-Pits	142
English Renaissance Ironwork	163
Casting in Bronze	164
Wren and his Craftsmen	165
Photography and the Architect	166
Sansovino's Architecture	166
Jean Tijou	187
The Development of Tracery	188
Mouldings	190
Flint Work	190
Ruskin Annotated	211
English Wood Panelling	212
Bramante	213
The French Renaissance and The Louvre	254
Hawksmoor	255
Style in Draughtsmanship	255
The Muse in the Drawing Office	256

DETAILS.

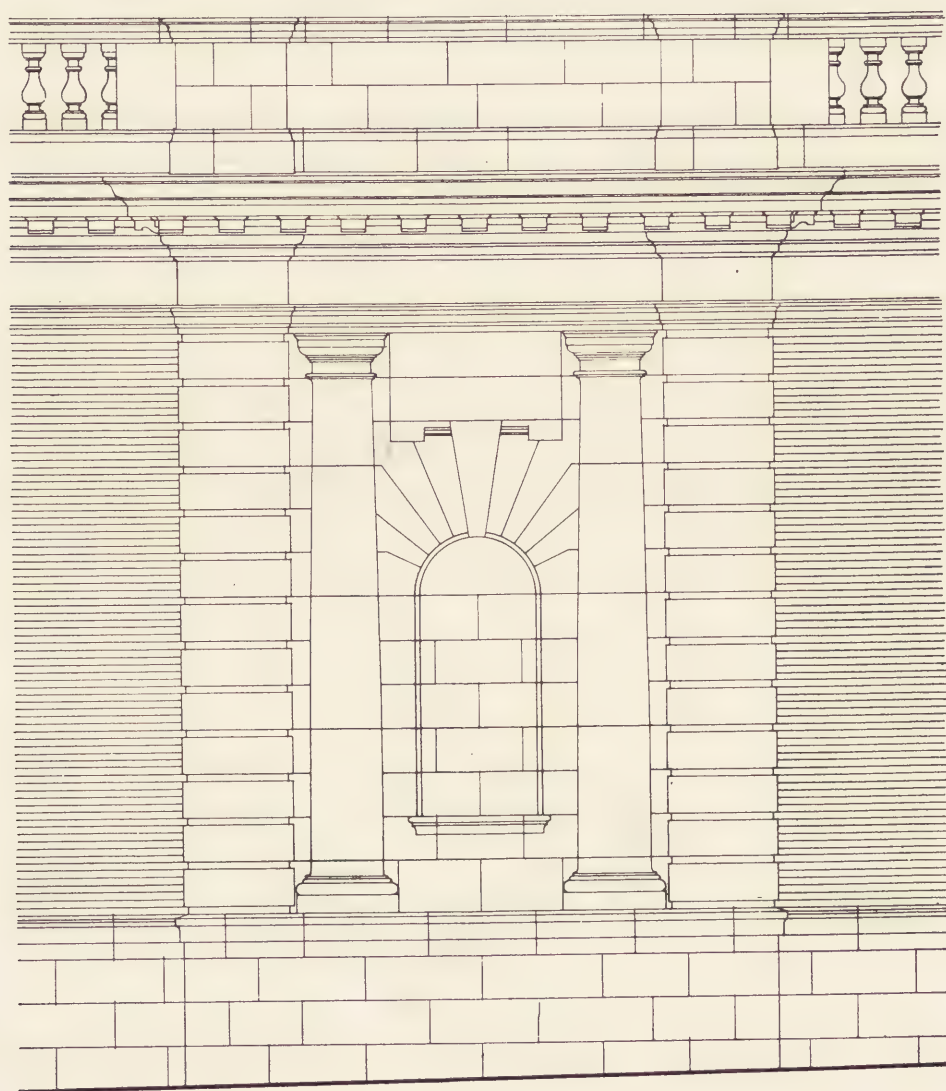
NO. 1. VOL. I.

JANUARY, 1909.



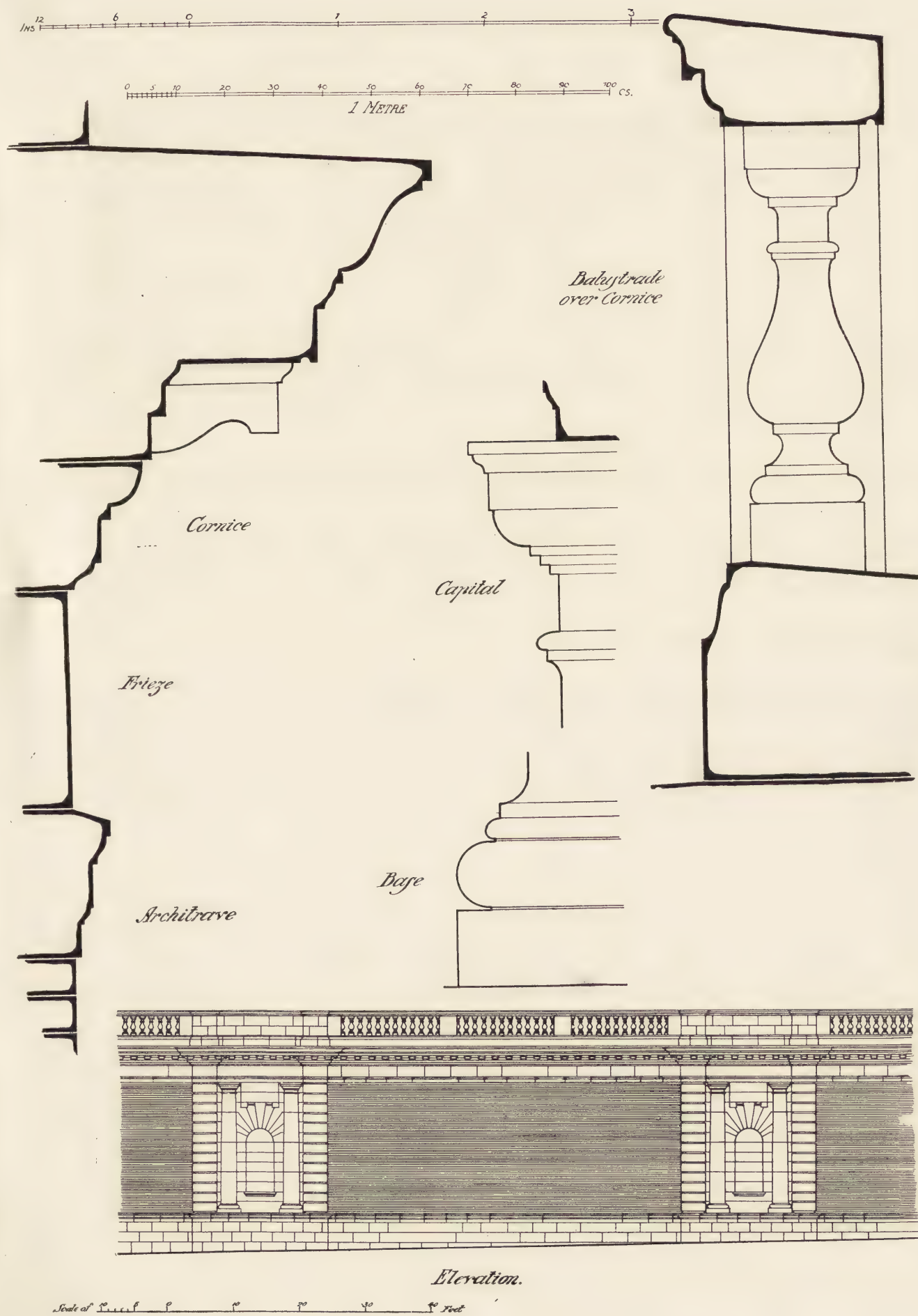
BAY OF SCREEN WALL, VICTORIA STATION, LONDON. CHARLES L. MORGAN, ENGINEER.

Photo: "Details."

*Elevation.**Section.**Plan.*

BAY OF SCREEN WALL, VICTORIA STATION, LONDON. CHARLES L. MORGAN, ENGINEER.

This wall forms the boundary to the new Victoria Station next Buckingham Palace Road, and is carried below ground-level through the spongy subsoil and underlying water-logged ballast to the blue clay, at a varying depth, averaging 25 feet below rail level in the station. Much consideration was given to its design, and the result is a very successful piece of work—quite the best of its kind which has been carried out in London within recent years. The materials used are Portland stone and red hand-made sand-faced bricks from the Reading district. The contractors were Messrs. J. Mowlem and Co., Ltd.



SCREEN WALL, VICTORIA STATION, LONDON: DETAILS,

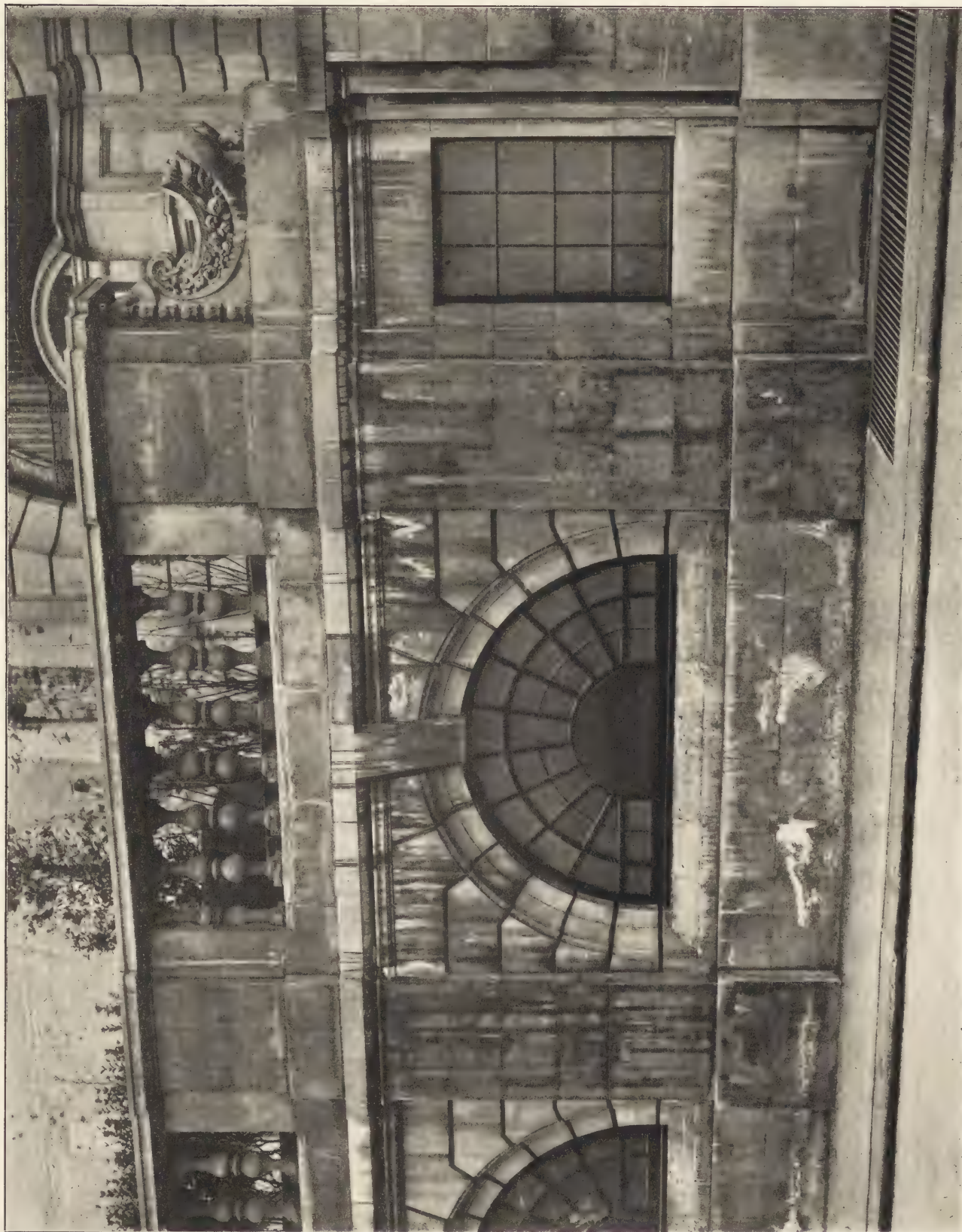


Photo: "Details."

DETAIL OF WALL AND BALUSTRADE TO MOTOR-GENERATOR STATION, DUKE STREET, MAYFAIR, LONDON. C. STANLEY PEACH, F.R.I.B.A., ARCHITECT.

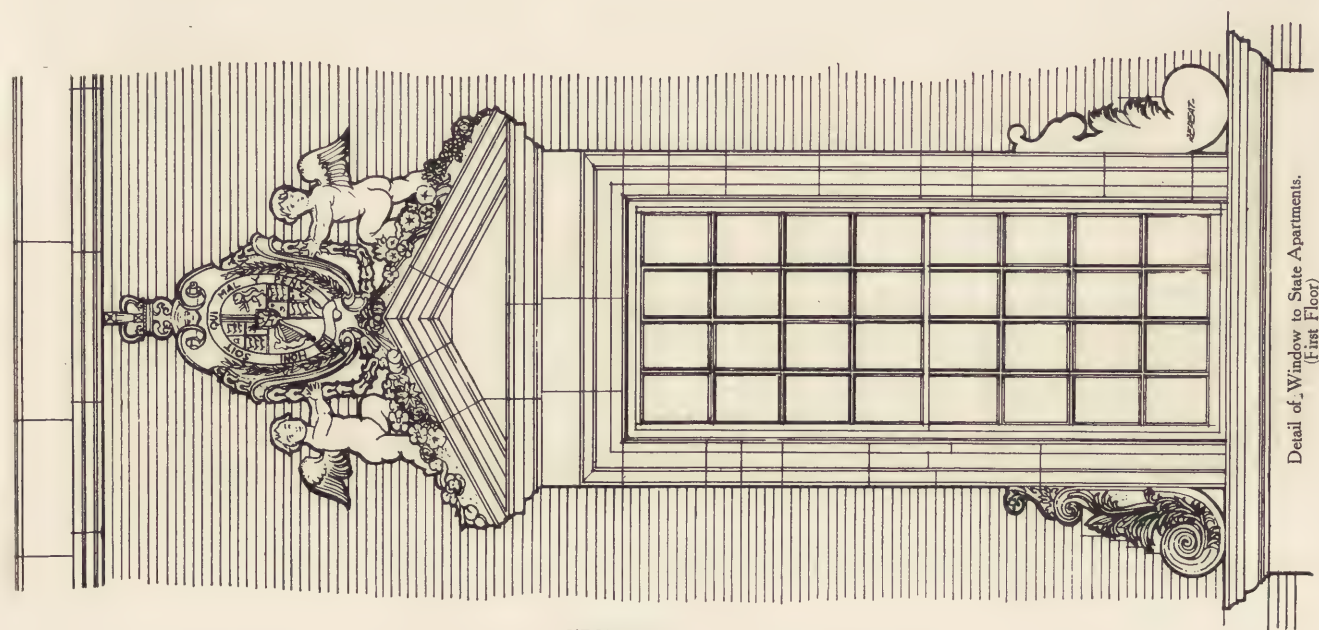
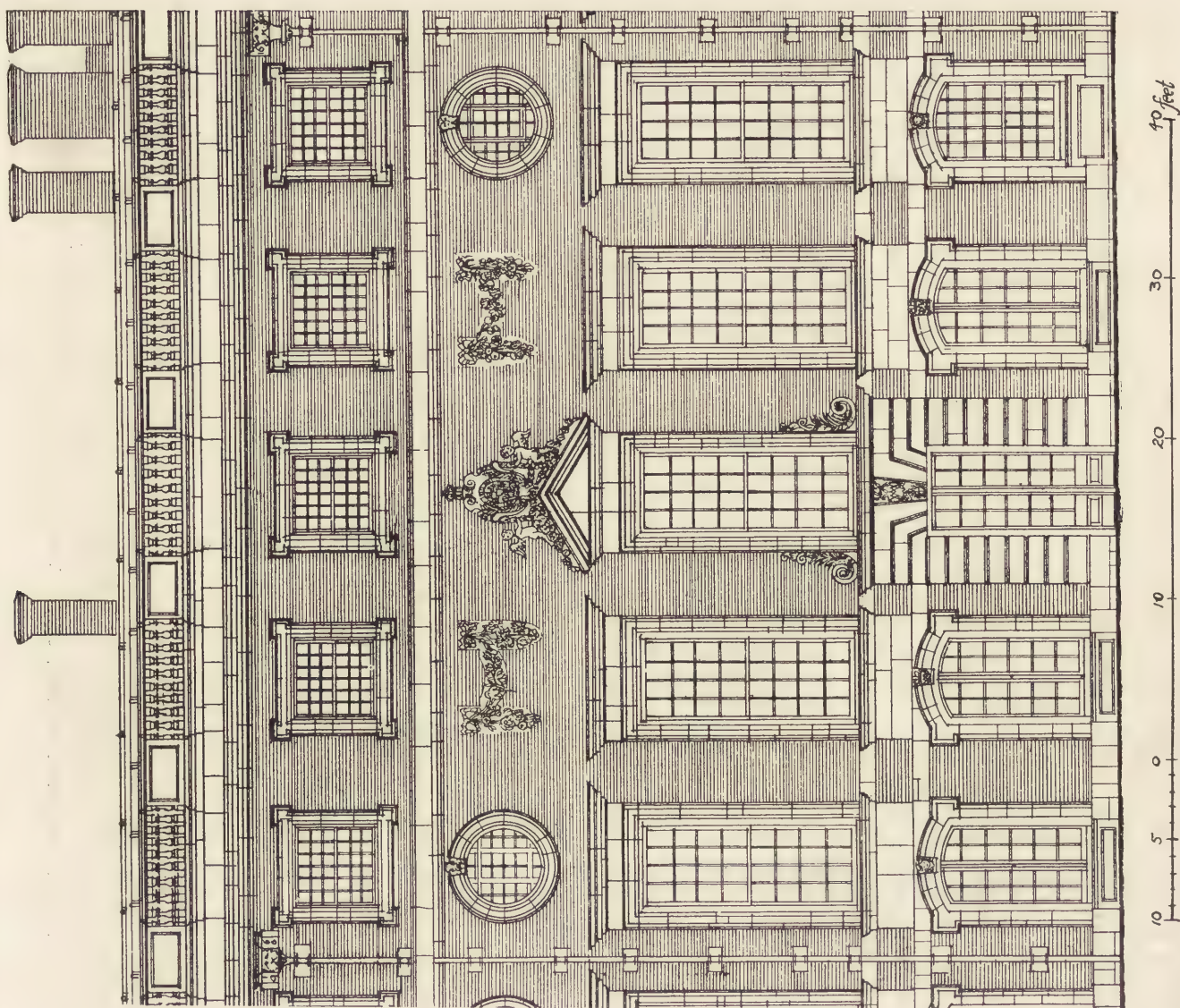
The arrangement of this station is most ingenious. The site was formerly covered with buildings, and when it was cleared the ground landlord (the Duke of Westminster) stipulated that a public garden should somehow be devised. This result has been achieved by sinking the station and carrying up the walls for about 9 ft. above street-level, thus making provision for the lighting of the station through semi-circular clearstory windows; while the whole space is roofed over and treated as an Italian garden. The station receives current from St. John's Wood at 6,000 volts, and, by means of motor-generators, transforms it down to the required lower voltage. The wall and balustrade are carried out in Portland stone.



Telephoto: "Details."

SCULPTURE ON SOUTH FRONT OF HAMPTON COURT PALACE.

This sculpture is over the middle window of the range on either side of the four engaged columns supporting an entablature which form the central feature of the south front, overlooking the Privy Garden. The design is Wren's, and dates about 1695. Its relation to the whole is shown by the drawings reproduced on the opposite page. One cannot but admire the grouping of the *amorini* supporting the escutcheon, with garlands and the usual flowers and fruit of English Renaissance design; and though the effect here rendered in black and white is exceedingly pleasing, the actual work is even more so, with the weathered Portland stone set against the glowing red brickwork. The carving was done by Cibber.



SCULPTURE ON SOUTH FRONT OF HAMPTON COURT PALACE. DRAWN BY HUGH P. G. MAULE, F.R.I.B.A.

Part Elevation showing Window and Sculpture in relation to Facade.

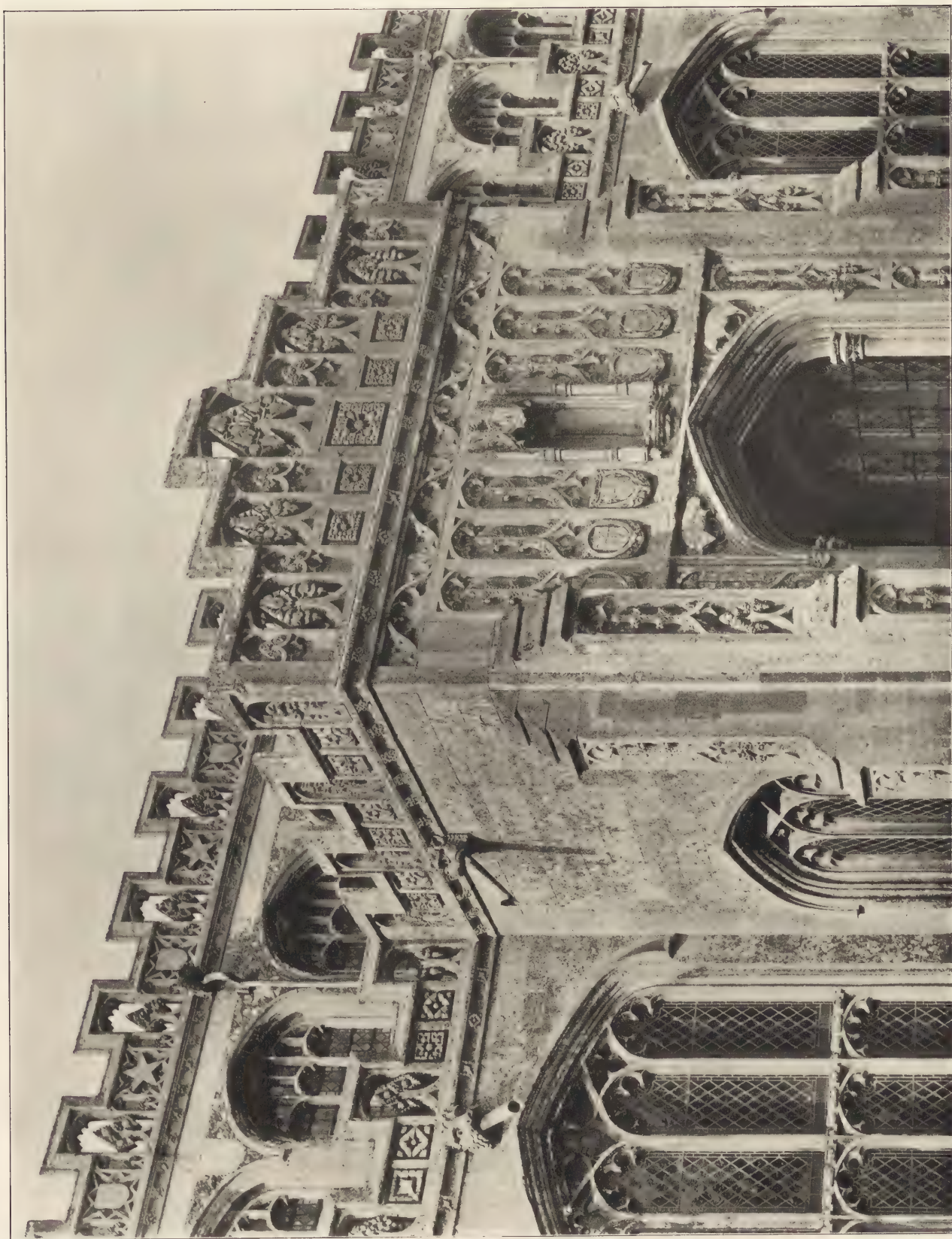
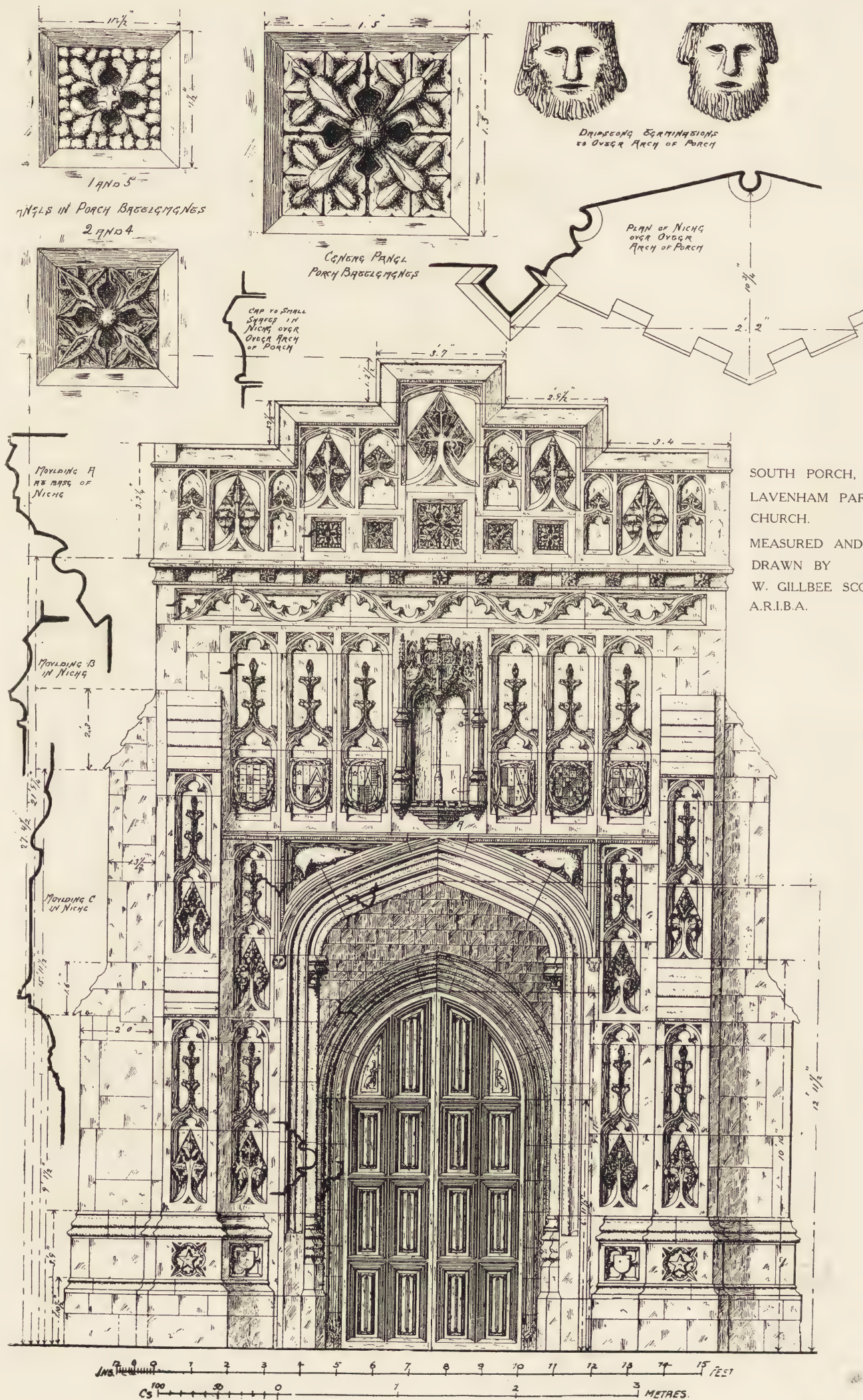


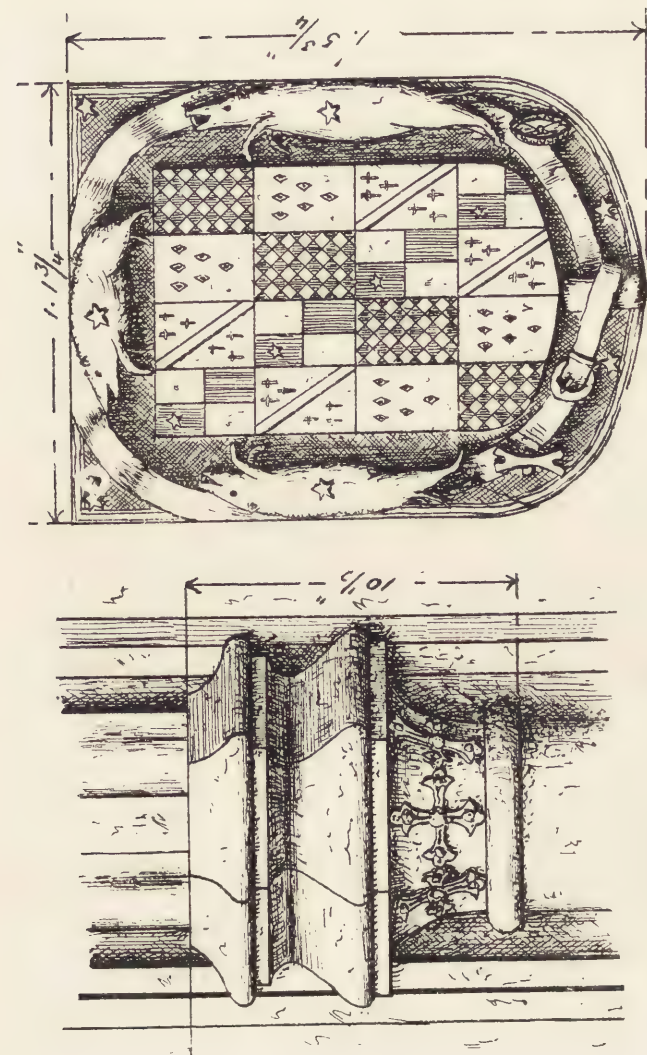
Photo: "Details"

DETAIL OF SOUTH PORCH, LAVENHAM CHURCH, SUFFOLK.

Lavenham Church is one of the most beautiful in England, and the south porch is perhaps the finest portion of the whole fabric. The church was founded by the Veres, Earls of Oxford, whose cognizance, a boar, fills the spandrels on each side of the entrance arch. The wealth of the detail is amazing, and the arrangement of the shields over the entrance is especially fine.

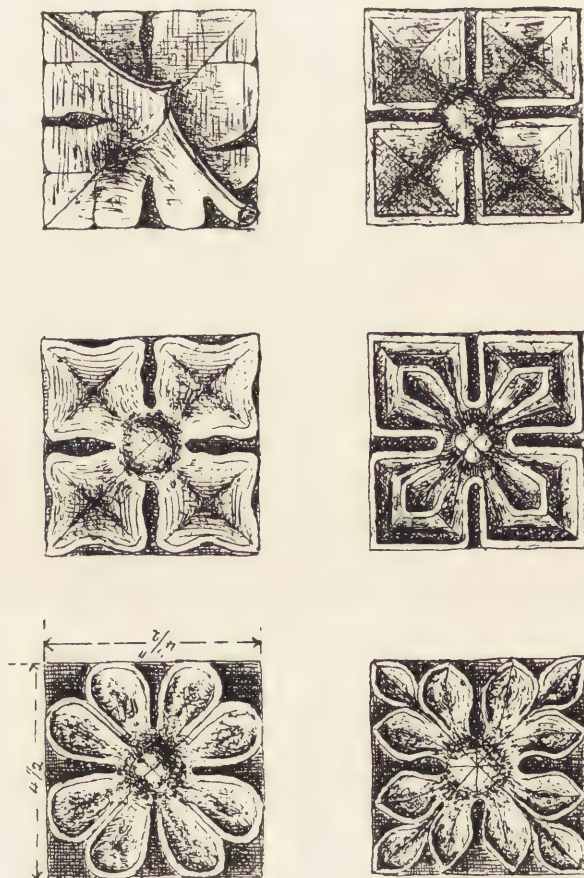


SOUTH PORCH,
LAVENHAM PARISH
CHURCH.
MEASURED AND
DRAWN BY
W. GILLBEE SCOTT,
A.R.I.B.A.



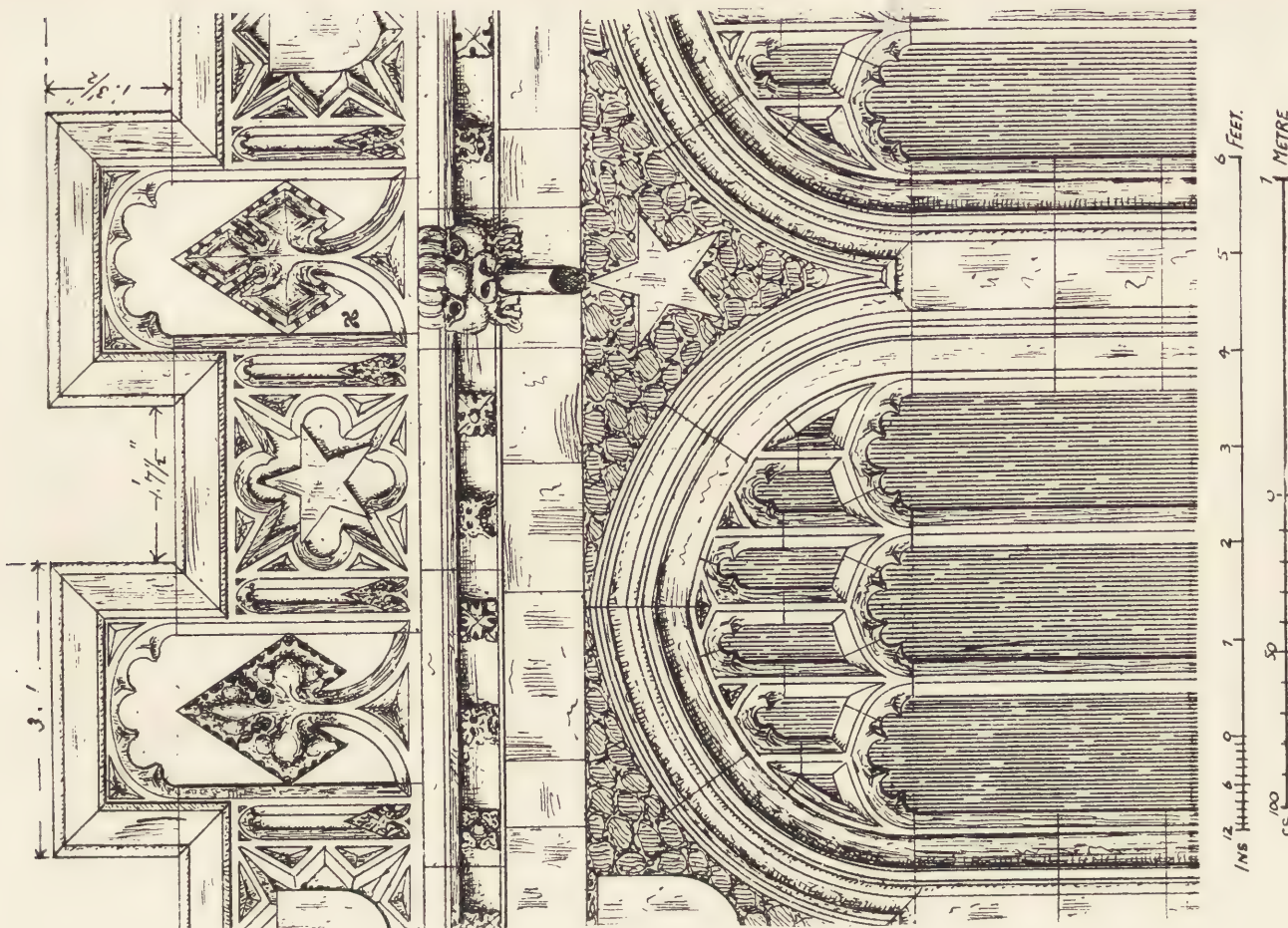
CAP TO JAMBS OF PORCH ARCH.

FIFTH SHIELD ON PORCH.



PATERÆ IN STRING BENEATH BATILEMENTS OF PORCH.

DETAILS OF LAVENHAM PARISH CHURCH. MEASURED AND DRAWN BY W. GILLBEE SCOTT, A.R.I.B.A.



DETAIL OF NAVE.



Photo: "Details."

ins. ¹² ⁶ ⁰ 1 2 3 4 5 6 7 8 9 10 11 12 feet.

DETAIL OF FACADE IN RUE DARU, PARIS. CHARLES LEFEBVRE, ARCHITECT.

This is a good example of modern French work. It occurs on a large block of flats, recently completed, and is executed in the rather soft stone which is so much used in Paris, a stone that lends itself admirably to carving. The panel, with its cartouche and festoons, is a purely decorative treatment, but it gives an architectural setting to the little balcony above, and it helps considerably in adding variety to the facade. The work throughout exhibits that refinement which is characteristic of the French school. As the photograph is taken in dead elevation, and is accompanied by a scale, it has not been considered necessary to give a drawing in this case. The panel and the windows are each about 4 feet wide and the courses about 1 foot in depth.



Photo: "Details."

DETAIL OF CARVED OAK BRESSUMMER FROM A 16th-CENTURY HOUSE AT IXWORTH, SUFFOLK.

Carved beams of this character are to be found throughout the old houses of Suffolk. The one here represented in part was taken from the "Pickarel Inn," Ixworth, and is now in the museum at Moysey Hall, Bury St. Edmunds. It is blue kened with age and exposure, but retains most of its original crispness of execution. The design is an eloquent tribute to the Old English craftsman, and offers many suggestions for modern work. The length of the beam is 10 ft. 6 ins., the depth about 12 ins., and the width 10 ins.

NOTES.

IN taking account of the outlook which architects now approve as a matter of course, it is surprising to note what a change has been effected since the

Modern Architecture in Paris.

(Detail of House, Rue
Daru, p. 11.)

Gothic fervour spent itself. We no longer have our apologists for the Renaissance, and since the eloquent pens of pseudo-mediævalists have been laid aside, the judgment of architects has been allowed to exercise itself undisturbed by the tumult of conflicting partisans, and unbiassed by the glowing rhetoric of men in pursuit of no other than romantic follies. And so it has come about that the Renaissance is once again an accredited thing, a model to keep before our eyes, and a satisfying solution of everyday design. The thread of our own English tradition has been picked up, and woven widely, if weakly, through the architecture of our times. Nevertheless, owing to the lack of a co-ordinated and embracing school of our own, English architects have turned with zest to the work done in France under the ægis of a State architectural education. The modern buildings of Paris and of London have been so often compared that one hesitates to add to a topic already hackneyed; yet one cannot refrain from emphasising the fact that, to the trained eye, the French work is incomparably superior to our own. London street architecture is devoid of scholarly feeling, and revels merely in a harassing variety of raucous design which some unenlightened writers, for want of a better word, have thought well to call "picturesque." Yet that very quality has no place in a modern city. Our great centres of population are artificial creations, hard matter-of-fact places, where necessity makes most people spend the greater part of their day; places where commercial and civic demands govern design; and, in that condition, there is no question that Renaissance architecture meets the case most satisfactorily. The taunt of monotony has so often been flung at Paris as a city of buildings that one has almost come to believe it; yet, even admitting that a certain amount of truth lies in the charge, there remains so much that is dignified, so much that exhibits the hand of trained men, that the criticism falls flat. The architecture of the French capital is a magnificent example of what a united school of design can do. Albeit a certain

amount of grotesque "Art Nouveau" creeps in insidiously, the bulk of the work is still admirable, full of refinement of detail, showing a good sense of proportion, and built in a solid and sturdy manner. It is therefore no doubt on that account especially that architects in this country look with such favouring eyes on French architecture, and seek to apply in their own work the qualities which it exhibits. Viollet-le-Duc, though no friend of the system under which French art has been fostered, freely admits its worth. He says: "Art in France enjoys a vigorous vitality—it grows in open ground and free air; this, in fact, must be so, or it would not have survived the artificial cultivation which has been imposed upon it during the last two centuries. . . . The soil of France has always been propitious to the development of the arts. What we ask is that no attempt should be made to impose a factitious culture upon them, but only the means of growing and blossoming be supplied to them. This, however, we have not yet been able to secure; for we are possessed with the strange mania of making everything an object of administration and regulation; while the political revolutions which upset so many things among us, but especially our ways of thinking, and our sense of right and justice, have not yet introduced the exercise of liberty into our conduct, nor the sense of independence and individual dignity into our minds. . . . The State thinks itself bound to teach the arts; it recognises their importance, and consequently regards it as its duty to watch over their development. And nothing would be more desirable if this solicitude were limited to securing freedom for the development of art in its various forms. But this is not what is really done; the State is only the secular arm of a *mandarinate*; and if, among those whom different governments have placed at the head of the administration of the arts, some have been found who have had a sense of justice and an independence of character sufficient to induce them to enter on liberal courses, they have soon been forced to abandon this thankless position; artists themselves being generally the first to refuse the liberty offered them. Nevertheless, French architecture still occupies the first place in Europe—such vitality has this art among us. . . ." And then, turning to the State education of the

architect, he says: "Architecture is an art based upon several sciences. And these sciences—geometry, mathematics, chemistry, mechanics—are taught everywhere. But at the point where art comes in, the State has no more to do with directing the teaching than with inquiring how novels and comedies are produced. At this stage each artist, each author, must find out his own path. There is no such thing as official architecture or official literature; and between the public and the artist or writer no power can intervene to any good purpose." These, however, are but high-sounding words, and what ring of truth there is about them is not convincing when we turn and see about us the "unofficial" architecture of our English cities. Truly, officialdom, mere glorified bumbledom, is a baneful thing, but, in civic architecture at least, individualism has meant a still more harmful result. It were better far that architects should learn and practise the A B C of Renaissance design under the guidance of State-directed schools than they should roam, unheeding and unheeded, each in his own sweet fancy; for in these things the governing influence should be to secure a great body of uniformly good, if not brilliant, architects, rather than a medley of practitioners leavened only by a few men of outstanding ability.

* * * * *

IN the most recent book on Sir Christopher Wren—Miss Milman's book—the author observes that differentiation is profitable in proportion as

**Wren's Work
at
Hampton Court.**

*(Sculpture on South
Front, p. 6.)*

similarity is striking, yet many words have been wasted upon comparing Hampton Court with Versailles, although it is manifest that the ideals of Louis XIV. and William III. were more utterly diverse than is usual in those of contemporary princes. "Louis XIV., morally unstable, a bigot, a voluptuary, delighting in flattery and display of every kind, regarding Versailles and the reckless expenditure it entailed as the symbol of his glory, was indifferent, it would seem, to those acute discomforts of daily life there of which his courtiers took careful note. William III., loving seclusion and detesting pomp, approved Wren's design, which resulted in a palace which, with its low long roof, its uneventful fenestration, its oaken wainscot and deep window seats, is merely an English gentleman's country house on a large scale. . . . In 1694 Queen Mary died of smallpox at Kensington, and, for a while, King William's grief made him lose interest in the progress of the palace at Hampton Court in which he had hoped to spend many days with one who shared his love of the

place and had appreciated as he did the opportunity it afforded of escape from publicity. In 1698, however, a sudden emergency, the destruction by fire of the old palace of Whitehall, obliged him to hasten the completion of his new residence . . . and by April 28, 1699, Wren submitted an estimate for 'finishing' part of Hampton Court to the King, who bade the execution of the further designs proceed without delay." Visitors to Hampton Court cannot fail to be struck by the lack of any worthy entrance to the State Apartments built by Wren, but a plan of his designing, dated 1699, and now in the possession of H.M. Office of Works, amply proves that the architect had intended a northern approach of great magnificence. Taking the Great Hall for centre, he intended to throw great wings with colonnades at a distance of half its length east and west of it, and that access to the hall at its north side should be by flights of steps. The chestnut avenue of Bushey Park, planted to line the approach, is, however, all that has resulted.

* * * * *

MUCH attention has been given lately to the provision of daily papers in news-rooms, and there seems to be a growing opinion towards very con-

**Newspaper
Stands
in Libraries.**

*(Chelsea Public Library,
p. 17.)*

siderably restricting, if not entirely eliminating, them from the public library; the chief reason being that they attract a very undesirable class of reader. At Islington, in fact, only one newspaper is provided in the news-room, while the columns of "Situations Vacant," which are of unquestionable service, are pasted up and exhibited in the hall. Such an exclusion of the newspapers, however, is exceptional, and the majority of new libraries will be likely to make provision for them. Where space is available, the arrangement of wall slopes is the best that can be devised, so far as supervision and access are concerned, but very careful attention needs to be given to the question of lighting when this system is adopted. In the majority of cases, in order to economise space, a combination of wall slopes and separate newspaper stands has to be adopted. In these cases the double type, at standing height, will be found most serviceable (the reading of newspapers at tables being a nuisance), and the type adopted by the late Mr. Brydon at Chelsea is as good as any with which we are acquainted. It is no easy task to design a newspaper stand having some architectural quality about it, so that the illustrations of these stands at Chelsea should be very helpful to architects who have work of the kind to do.

THE "West-Country Garden" illustrated in this issue is a very convincing example of two principles which it embodies, namely, that plain stone walls

Garden Ponds and Fountains.

(A "West-Country"
Garden, p. 26.)

offer great opportunities for garden effects, and that much ornamental detail is unnecessary. The success of this garden, in fact, has inclined Mr. Mawson still more towards simple retaining walls in preference to expensive pierced work and balustrades, which, though necessary to mansions designed in the grand style, are not essential to houses of moderate pretensions. The garden is situated in a district abounding in a rough-grained granite, found lying on the surface amidst the surrounding moor and woods, and always beautifully weathered on the exposed face. The stone splits well, but is unadaptable for fine dressing or small moulds, yet is most effective in squared blocks or columns, with walls built in rough rubble. Instead of Classic nosing to the steps the overshadow is obtained by a roughly picked splay rounded over to the face of the treads, which are in random lengths laid on a solid rubble core. Mr. Mawson, with his extensive experience as a garden architect, has set down a great many interesting things in that delightful book, "The Art and Craft of Garden Making," and, in connection with the beautiful little pond and fountain illustrated on p. 26 we may opportunely give a few extracts. Speaking of the introduction of water into garden schemes, Mr. Mawson says: "Although many, perhaps the majority of, gardens have to be content without water in their composition, it may be questioned if they are complete without it, if only the small pond reflecting and blending in thousands of beautiful ways the hues of flowers, foliage and sky, at the bidding of every passing breeze; or but a swamp pool, hidden away in a cool froggy fastness, fringed with luxuriant masses of bulrush, iris, and sedge. . . . The landscape gardener, in his natural lake and waterfall, prefers the interchange of veiled and apparent forms; the scholar, inspired possibly by the classical Italian and Old English examples, prefers the elegance of the circular or geometrical pond. All schools of design agree that water is desirable—the Italians in their numerous cascades, fountains, and pools at the Villa d'Este, for example; the French, as in the ponds of Le Notre at Versailles; the Japanese and the English in their own characteristic methods. . . . The beautiful forms and the music of rising and falling water, combined with appropriate architectural ornament, account for the deserved popularity of the fountain. Fountains, to be successful, depend upon obtaining a continuous supply of water at all

seasons at sufficient pressure, and upon skilful plumbing. If the heavy cost of water from a public company prevents its use excepting on special occasions, pause and consider Evelyn's description of the fountain at Hampton Court:—'In ye garden is a real noble fountain with syrens, statues, etc., cast in copper by Fanelli, but no plenty of water.' In choosing a position for a fountain, and deciding the principle upon which the water shall be sprayed, remember the influence which a light wind has upon it; a position well sheltered should therefore be selected; failing this, artificial shelter should be devised. If surrounded by a large basin or pond, adopt upright jets; for smaller fountains a simple bubble, or jets thrown out from the side of a central arrangement, would give most satisfaction, and where the pressure is feeble a single jet falling into and over a tier of basins, and finally into a small pond, is pleasing. . . . In forming basins or ponds for fountains, the inside should be so constructed that a sheet of ice may rise without bursting the rim or carrying away the coping. All that is necessary is to make the sides slope or batter, and to finish them with a smooth surface. Another point which requires care is to fix the connections in such a way as to allow of easy repair in case of accident. Many finely-designed fountains are useless owing to lack of forethought and unskilful plumbing."

* * * * *

THE lovely old houses to be found in the heart of Suffolk, of which those at Kersey are such fine examples, exhibit a great variety of constructive treatment and a harmoniousness of resource on the part of the village craftsmen which is totally absent from the average work of to-day. As Mr. Gunn has

Half-Timber Work in Suffolk.

(*Old Houses at Kersey,*
p. 24.)

pointed out, they had usually a base of brickwork, or brick and flint, upon which was erected oak framing composed chiefly of vertical studs, the narrow panels between being filled with clay and straw. Each successive storey overhung that below, and the panels were plastered flush with the framing. It was also a very frequent practice to fill in the panels between the timber framing with brick nogging, laid with most charmingly-ordered irregularity in various forms of diagonal, herring-bone, and checker patterns. In later years this work was commonly overspread with plaster, and so in most of the villages and smaller towns of Suffolk may be found whole streets of buildings which, though thus encased, will generally be found to be structurally of the fifteenth century. This, in fact, is often the case even when a perfectly flush and feature-

less front is presented to the street; as, when the timbering was to be covered, it became needless to continue the protection afforded it by the overhanging upper storey, which was accordingly picked up by advancing the ground-floor wall (often at the expense of the footpath) and enlarging the rooms thereby. When in later days this course was followed, the wall was more often entirely rebuilt in brick, leaving the old oak moulded floor joists, which thus occur in buildings of most unpromising appearance. Buildings are often so treated to the present day. There is excellent brickwork in Essex, Suffolk, and Norfolk, where, indeed, the revived use of brick made a very early reappearance, but, previous to the eighteenth century, it is only found extensively used in buildings of sufficient importance to have justified manufacture upon the spot, or in such situations that the bricks could be brought by water. In the smaller buildings its use is restricted by bare necessity, and generally confined to chimney stacks, wall base, or nogging. Tile roofs were frequent, but the builders were obviously more at home in their use of thatch, and displayed none of the dexterity of the Home Counties' tilers, whilst tile-hanging is almost unknown.

* * * * *

THE recent tercentenary of the birth of Milton recalls an interesting passage written by the late Professor Kerr in his preface to Fergusson's "History of the Modern Styles of Architecture" which is worth resuscitating, not only for the suggestive commentary it offers on the relations of poetry and architecture, but also for the comparison so skilfully drawn between the outlook of Milton the poet and Wren the architect. It would be difficult, he says, to find two works of art designed more essentially on the same principles than Milton's "Paradise Lost" and Wren's St. Paul's Cathedral. The Bible narrative, transposed into the form of a Greek epic, required the genius of a Milton to make it tolerable; but the splendour of even his powers does not make us less regret that he had not poured forth the poetry with which his heart was swelling in some form that would have freed him from the trammels which the pedantry of his age imposed upon him. What the Iliad and the Æneid were to Milton, the Pantheon and the Temple of Peace were to Wren. "It was necessary he should try to conceal his Christian church in the guise of a Roman temple. Still, the idea of the Christian cathedral is always present, and reappears in every

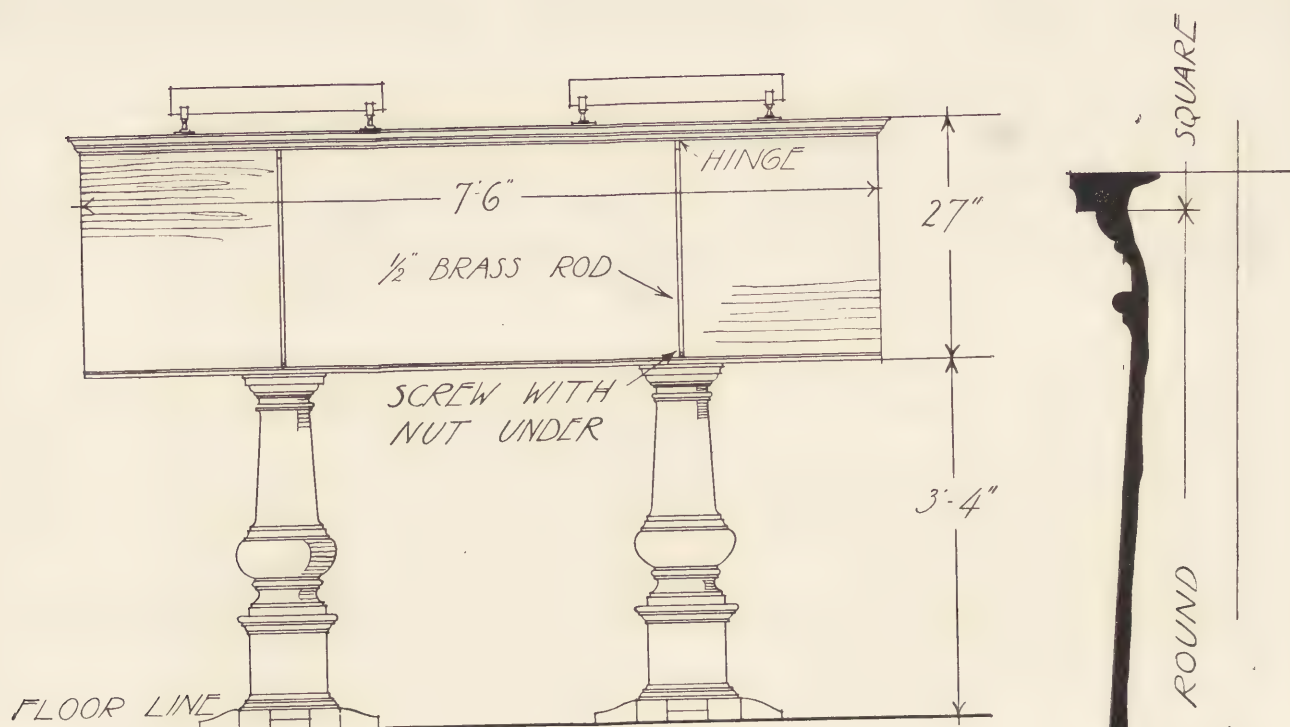
form, but so, too, does that of the heathen temple—two conflicting elements in contact—neither subduing the other, but making their discord so apparent as to destroy to a very considerable extent the beauty either would possess if separate." And then, carrying this same theme to later centuries—even to our own times—it is pointed out that "the sonorous prose of Johnson finds its exact counterpart in the ponderous productions of Vanbrugh, and the elegant Addison finds his reflex in the correct tameness of Chambers" (though we think that, with the sad heritage of another half-century, we may well be thankful for such "tameness" as the architect of Somerset House displayed). "The Adamases tried to reproduce what they thought was purely Classic Art with the earnest faith with which Thomson believed he was reproducing Virgil's Georgics when he wrote 'The Seasons.' But here our parallel ends. The poets had exhausted every form of imitation, and longed for 'fresh fields and pastures new,' and in the beginning of the nineteenth century wholly freed themselves from the chains their predecessors had prided themselves in wearing; but, just when the architects might have done the same, Stuart practically discovered and revealed to his countrymen the beauties of Greek Art. Homer and Sophocles had long been familiar to us: the Parthenon and the Temple on the Ilissus were new. The poets had had the distemper; the architects had still to pass through it; and for fifty long years the pillars of the Parthenon or the Ilissian Temple adorned churches and gaols, museums and magazines, shop fronts and city gates—everything and everywhere. At last a reaction set in against this absurdity; not, alas! towards freedom, but towards a bondage as deep, if not so degrading, as that from which the enslaved minds of the public had just been emancipated"—a judgment which almost all architects will endorse, so cold now are the embers of the Revival. We may well share an admiration for what good the Gothicists did, what life they infused into work, what reality they taught, and what high and noble ideals they set up before men's eyes; but, as Mr. Blomfield puts it, the influence of the Revival was pernicious in so far that it taught false history, and ignored three hundred years or more of permanent work and good tradition. "It was, on the whole, the work of amateurs; and though any amateur who can handle his pen can take his part in breaking down tradition, it requires generations of able and determined artists to build one up again. For tradition, nowadays, hangs by a thread, and it is only by a steady resistance to fashion and caprice that it can be delivered from this precarious state."



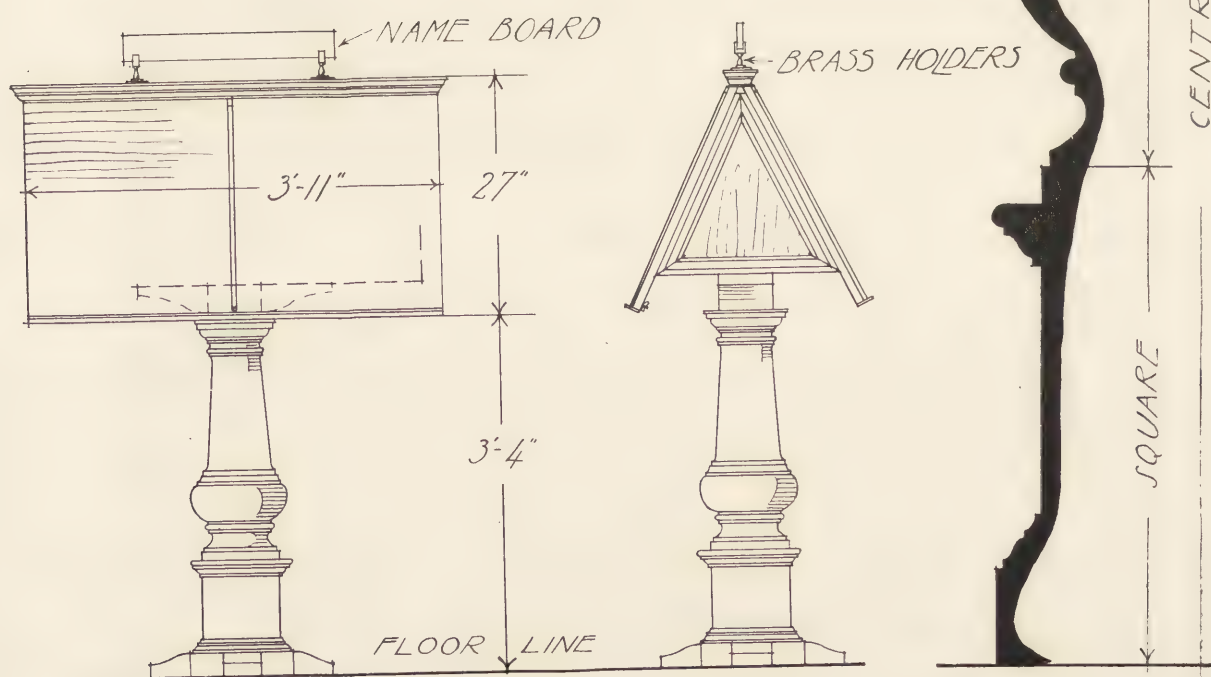
Photo: "Details."

NEWSPAPER READING STAND, CHELSEA PUBLIC LIBRARY. THE LATE J. M. BRYDON, F.R.I.B.A., ARCHITECT.

This stand, though designed by the late Mr. Brydon many years ago, is still among the best of its kind. It is economical of space, sturdy in construction, and architectural in character; moreover, it is of the proper height, and its slopes are set at just the right angle, ensuring that persons shall stand up straight to read the paper and not lounge over it (as occurs when the slope is excessive). If there is one defect it is at the foot. Obviously the stand needs to be firmly fixed; the four blocks, however, are not pleasing, and we should infer that they were not in Mr. Brydon's original design.

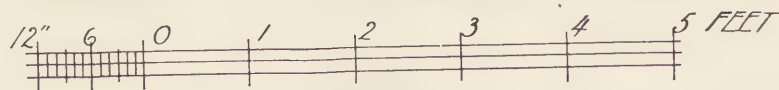


• DOUBLE • DESK •

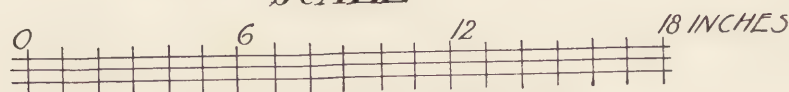


• SINGLE • DESK •

END • OF • DESK •



SCALE



SCALE • FOR • DETAIL •

NEWSPAPER READING STANDS, CHELSEA PUBLIC LIBRARY. : DRAWN BY E. A. RAHLES-RAHBULA.

As shown above, there are two types—for two and four newspapers respectively: the double type being ranged down the centre of the news-room, and the single type on either side. All are executed in American walnut, which, after much polishing, has now acquired a rich dark colour. The Chelsea Public Library is in Manresa Road, S.W., and is one of the most interesting buildings designed by the late Mr. Brydon.



Photo: "Details."

BRONZE KNOCKER, RUE DU FAUBOURG ST. HONORE, PARIS.

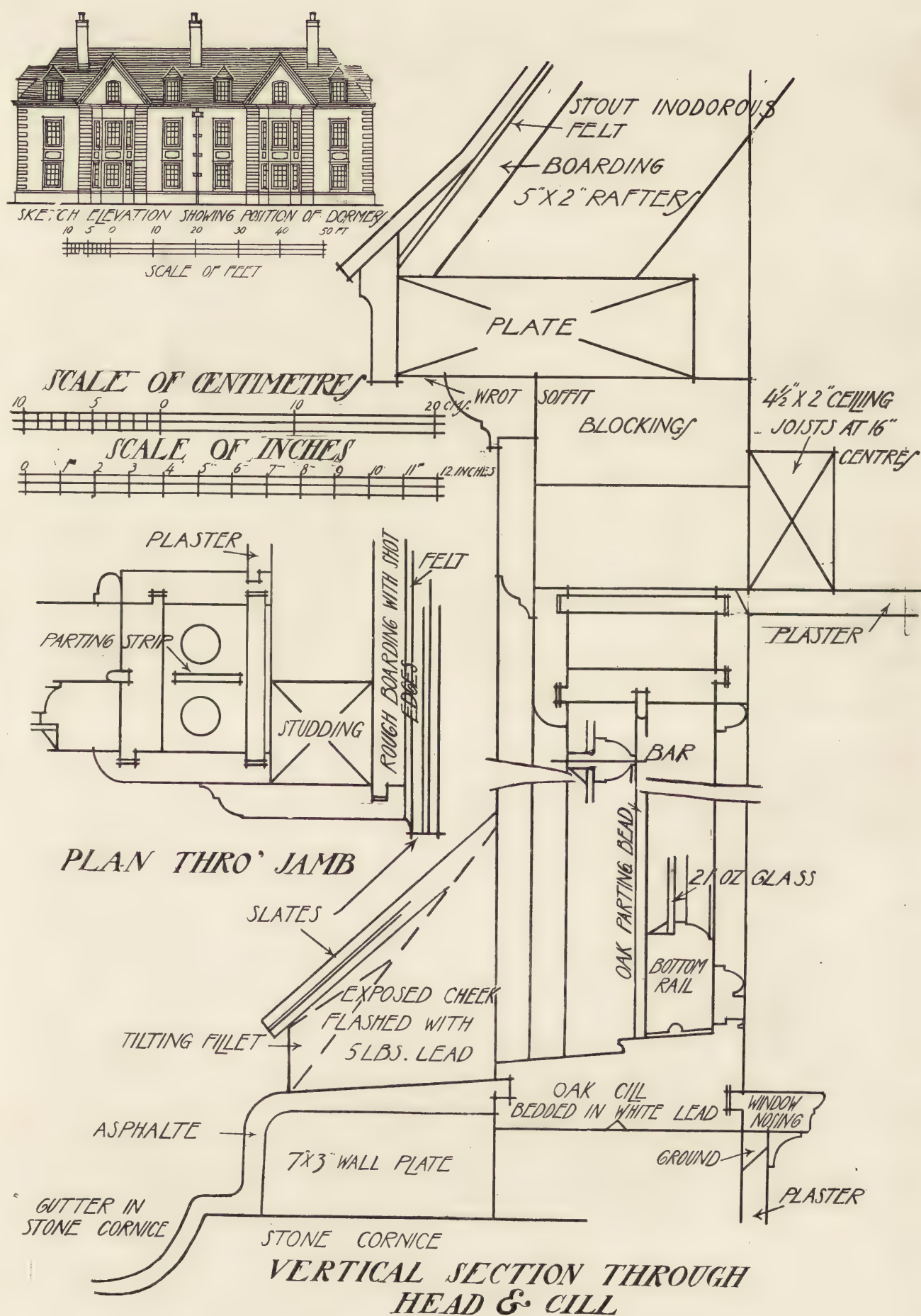
Lions' heads have been more commonly adapted for door knockers than perhaps anything else, but as a rule they are lacking in proportion and in vigour. This knocker, however, has no such faults, being a very fine example of its kind. It is a replica of those on the old Hôtel des Monnaies (18th century). The outside dimensions of the panel are 2 ft. 10 ins. by 1 ft. 2 ins.



Photo: "Details."

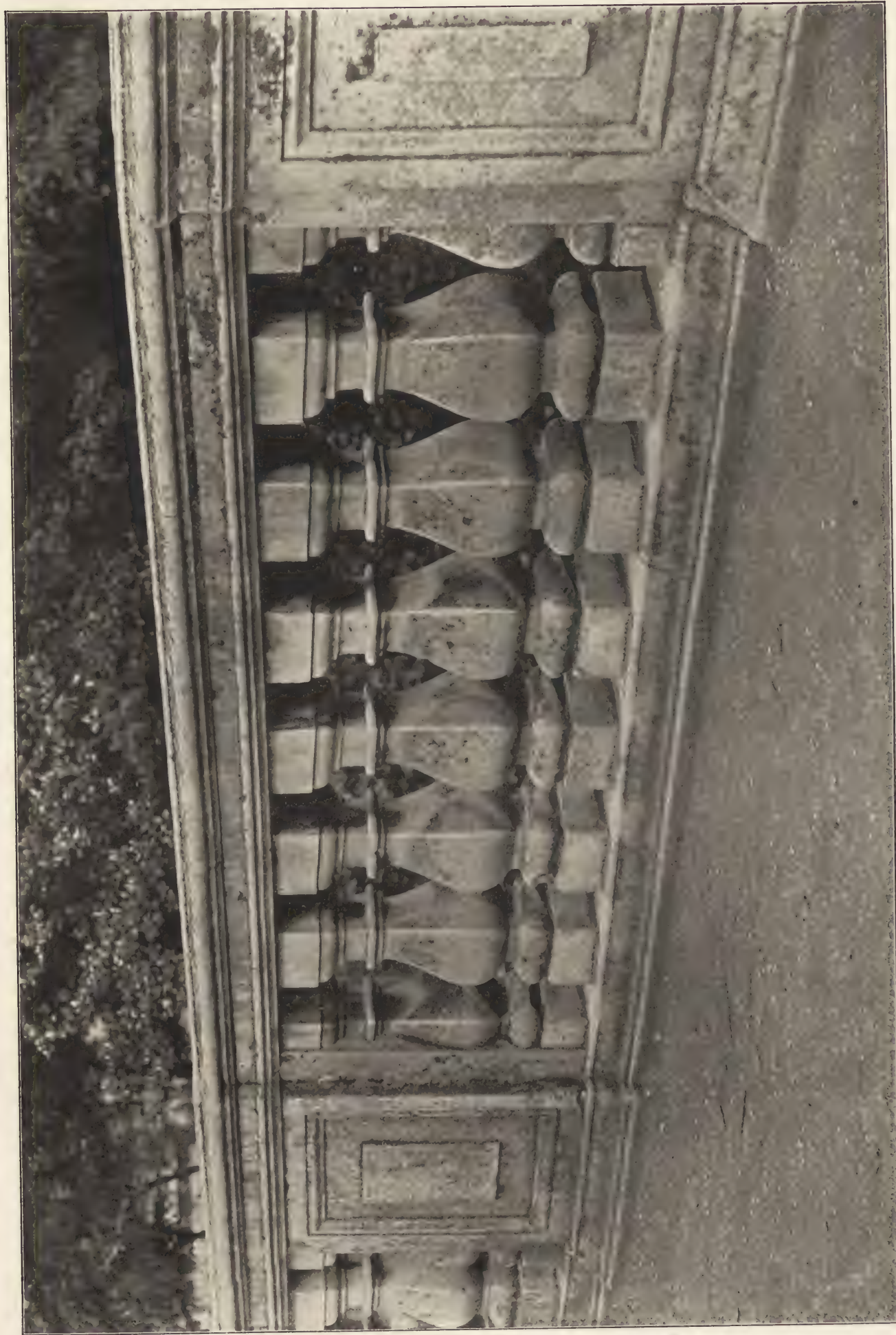
DORMERS ON WOMEN'S HOSTEL, BIRMINGHAM. HERBERT T. BUCKLAND AND E. HAYWOOD-FARMER, ARCHITECTS.

This new building, now nearing completion at Bournbrook, will provide a hall of residence for women students of Birmingham University. It is faced with thin Black Country bricks, with mottled Hollington stone dressings, and the roofs are covered with Buttermere green slates.



DORMER ON WOMEN'S HOSTEL, BIRMINGHAM. HERBERT T. BUCKLAND AND E. HAYWOOD-FARMER, ARCHITECTS.

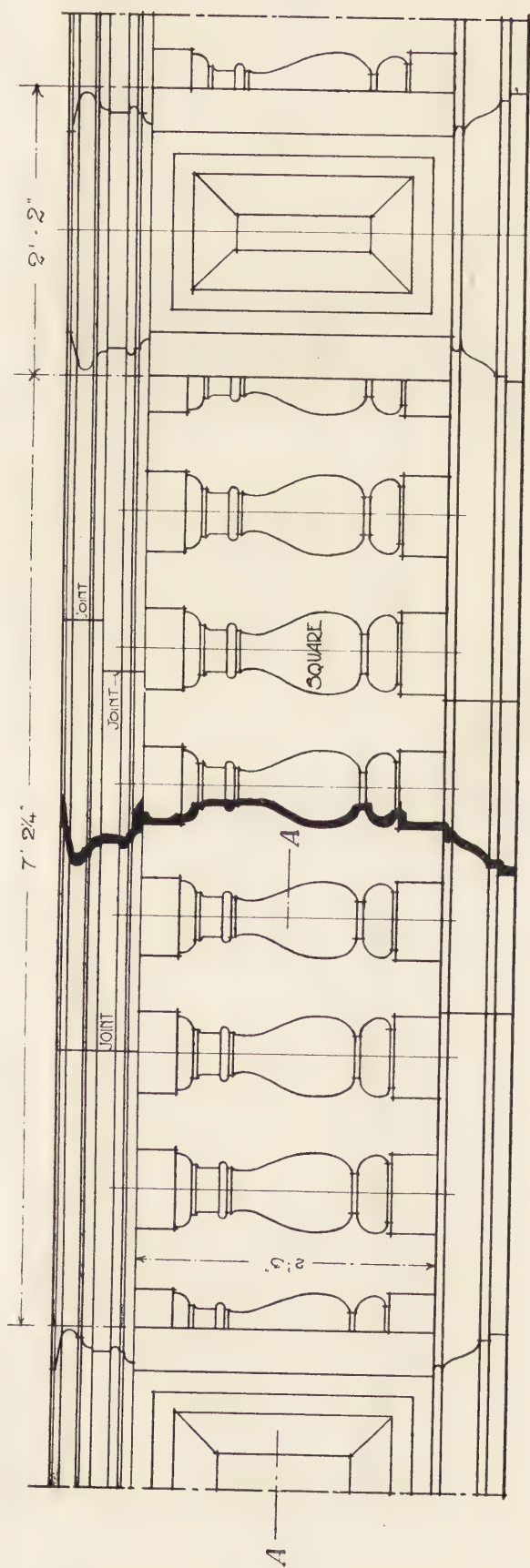
This is an excellent type of dormer, and the details of its construction merit the closest inspection.



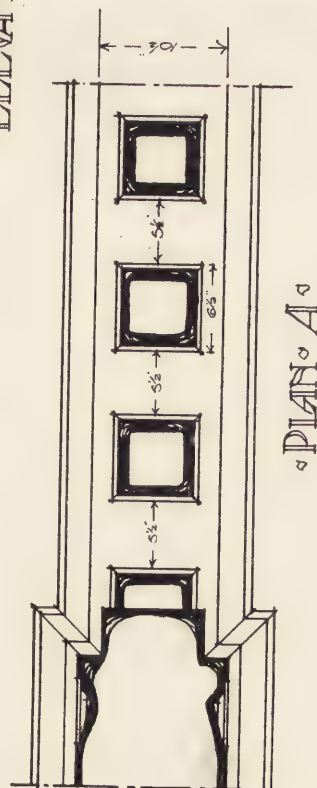
BALUSTRADE TO ST. JOHN'S BRIDGE, CAMBRIDGE

Photo: "Details."

St. John's vies with Clare in being the most elegant of the little bridges that span the river at the rear of the Cambridge colleges. The bridge, which is carried out in stone, was built in 1696-1712. The work was executed by Robert Grumbold, freemason, though, from an entry—"spent with Mr. Longland and others in advising about a modell for ye Bridge, 1699"—it seems evident that the design is not to be attributed to him. But, whoever may have been the designer, the bridge is certainly a delightful composition, and the treatment of the balustrade is excellent in every respect.



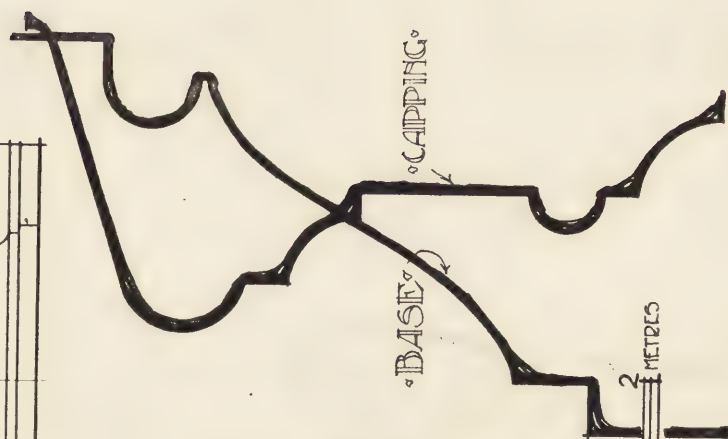
ELEVATION



PLAN A



KEY SKETCH



SCALE OF FEET



SCALE OF METRES

BALUSTRADE TO ST. JOHN'S BRIDGE, CAMBRIDGE. DRAWN BY FRANK T. DEAR.



BAYS AND GABLES TO AN OLD HOUSE AT KERSEY, SUFFOLK.

Photo: "Details."

Throughout the whole of Suffolk no finer example of an old, half-timbered house can be found than this one at Kersey. The date of the house is probably 15th century, as evidenced by the mouldings of blocked windows between the bays, but the latter are 16th century; one bears a Tudor rose and the other a fleur-de-lys in plaster. The lozenge diaper in the gables may have heraldic significance; it is in black, white and buff, and is a most effective piece of simple treatment.



BAY AND GABLE TO OLD HOUSE, KERSEY. DRAWN BY EDWIN GUNN, A.R.I.B.A.

In this drawing several restorations have been attempted—notably in the case of the upper window, the original form of which is clearly evidenced by the dimensions, and the existence of the blocked return light (showing on the side of the further gable in the photograph reproduced on the opposite page). A window of recent insertion has been omitted, and the timbering, at present roughly patched in cement, has been restored. Kersey was an important centre of the cloth trade during the 15th and 16th centuries, and, like Lavenham, doubtless received an influx of Flemish weavers.

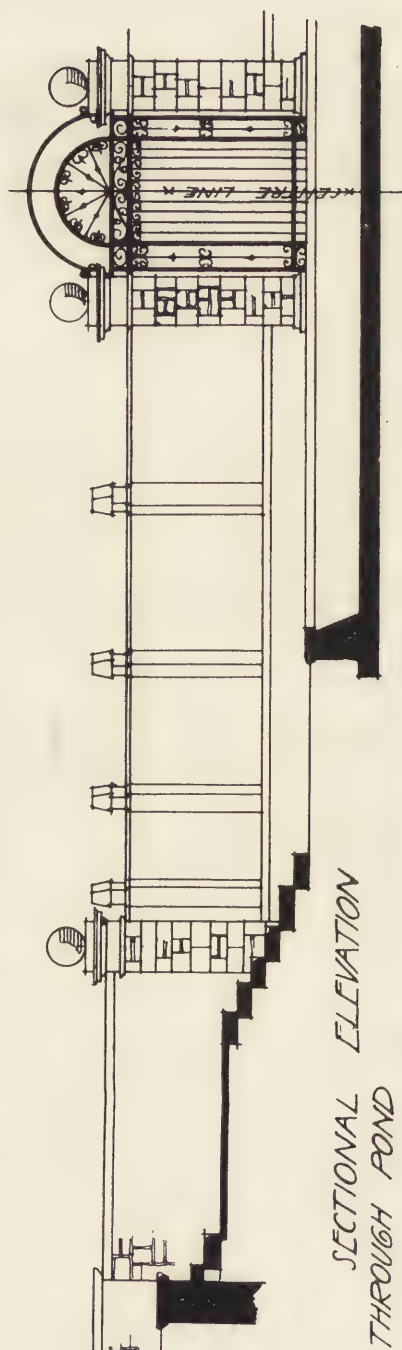
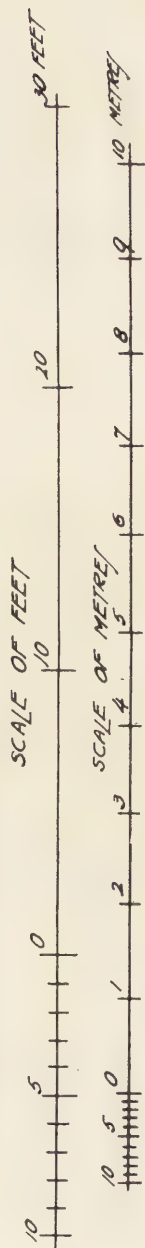
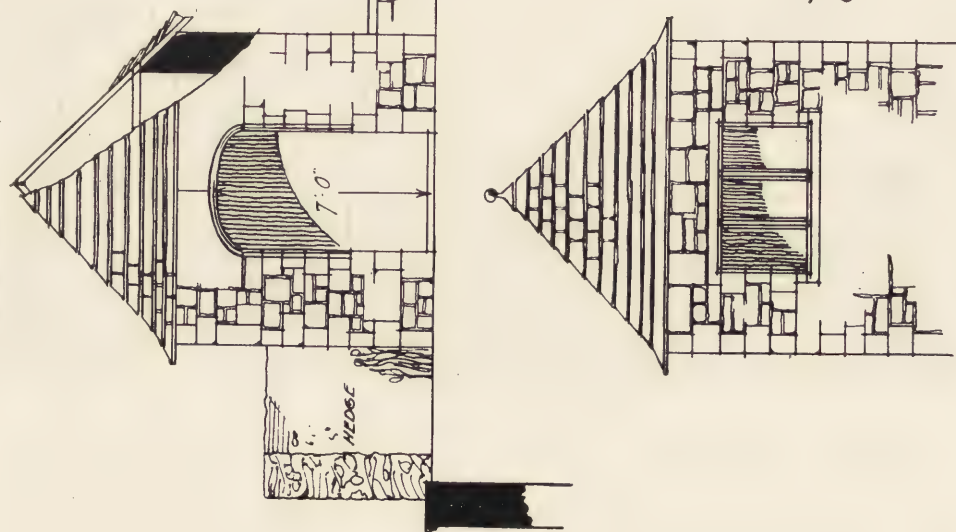


Photo: Thomas Lewis.

POND AND FOUNTAIN IN A "WEST-COUNTRY" GARDEN.

This constitutes the special feature of a garden scheme by Mr. Thomas H. Mawson, which forms a peaceful setting to a house designed by the late Mr. Dan. Gibson. The fountain figure, in bronze, is the embodiment of an idea of the proprietor, representing a boy spearing a fish; it was modelled by Mr. Derwent Wood.

DETAILS OF SUMMER HOUSE, POND, TERRACE, ETC.



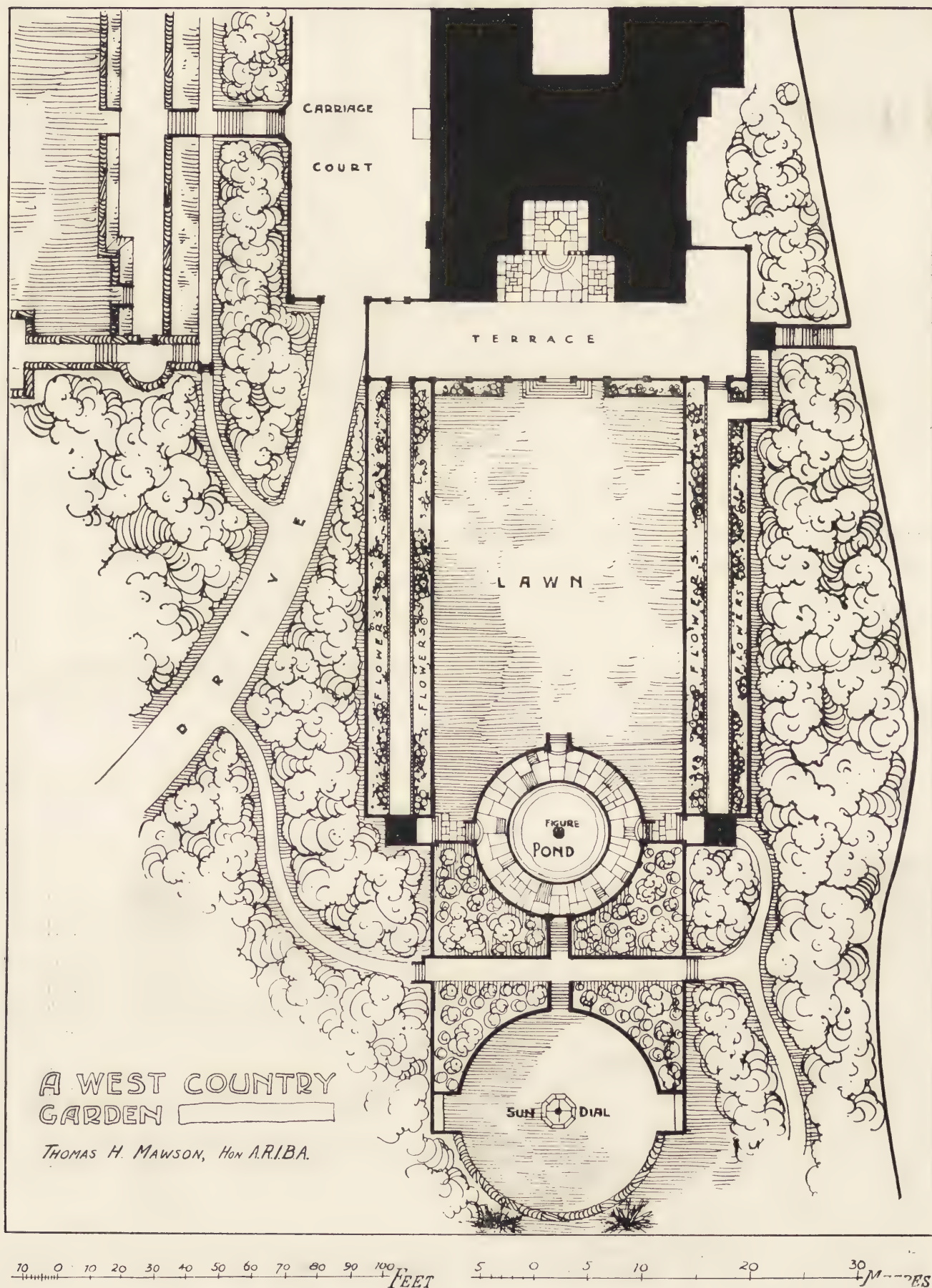
SIDE ELEVATION
OF SUMMER HOUSE

PLAN THROUGH
WINDOW



The small photographic view gives a good idea of the whole scheme,
the details of which are shown by the drawing here reproduced.

A "WEST-COUNTRY" GARDEN, BY THOMAS H. MAWSON, Hon. A.R.I.B.A.



The site of this garden is in the midst of a grey granite tract, to accord with which all the built and exposed stonework, as well as the paving, is in irregular cleft "spider-web" blocks, pointed in cement; the building work having been done by local men and executed according to local traditions. The note sought in the precincts of the house was restfulness, and nothing conduces to this result so much as an amplitude of green level lawns, green hedges, and water. In the vicinity of the house recognised English plants are fostered, leaving variety for the more extended portions of the grounds.

DETAILS.

No. 2. VOL. I.

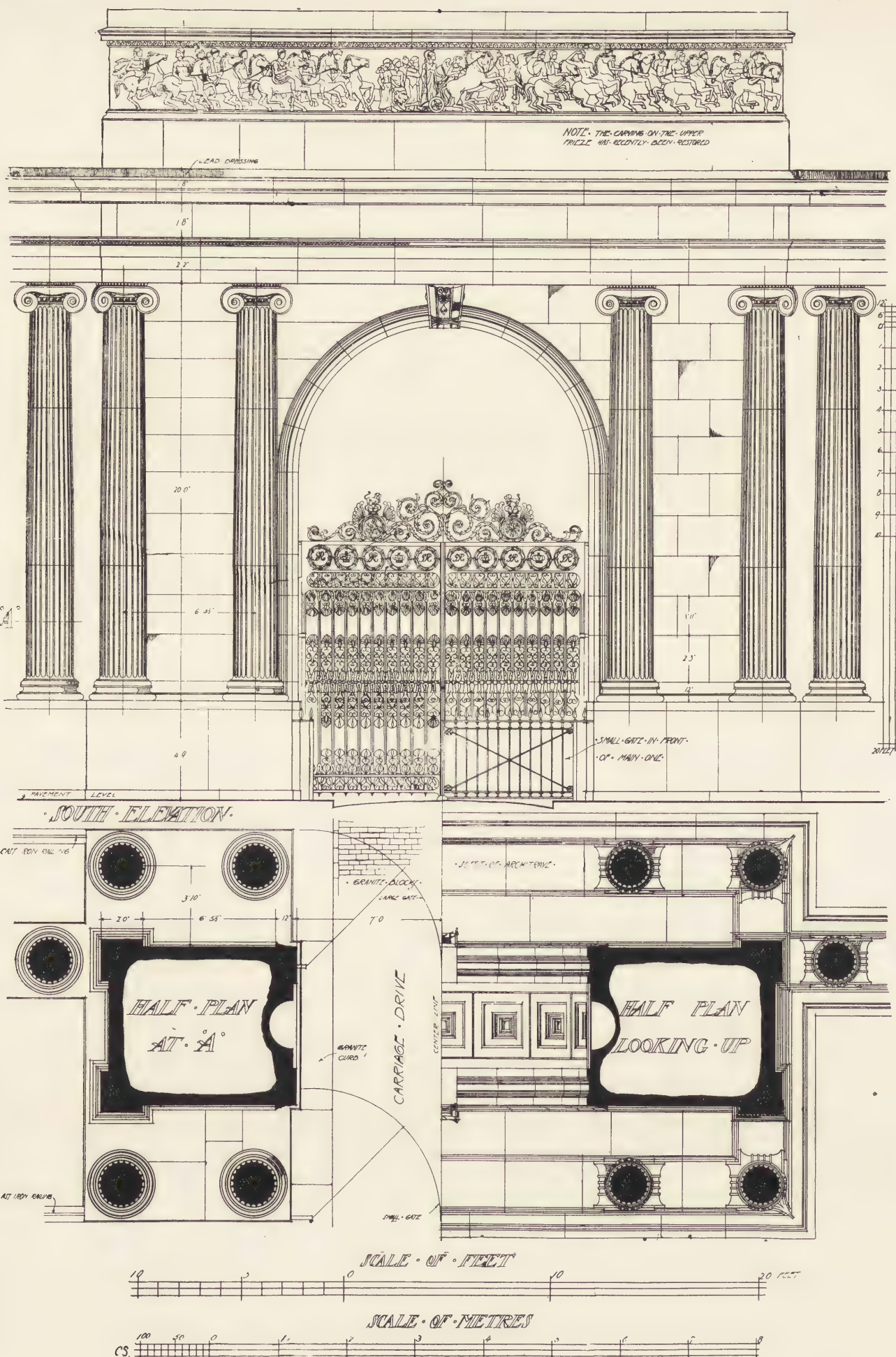
FEBRUARY, 1909.



Photo: "Details."

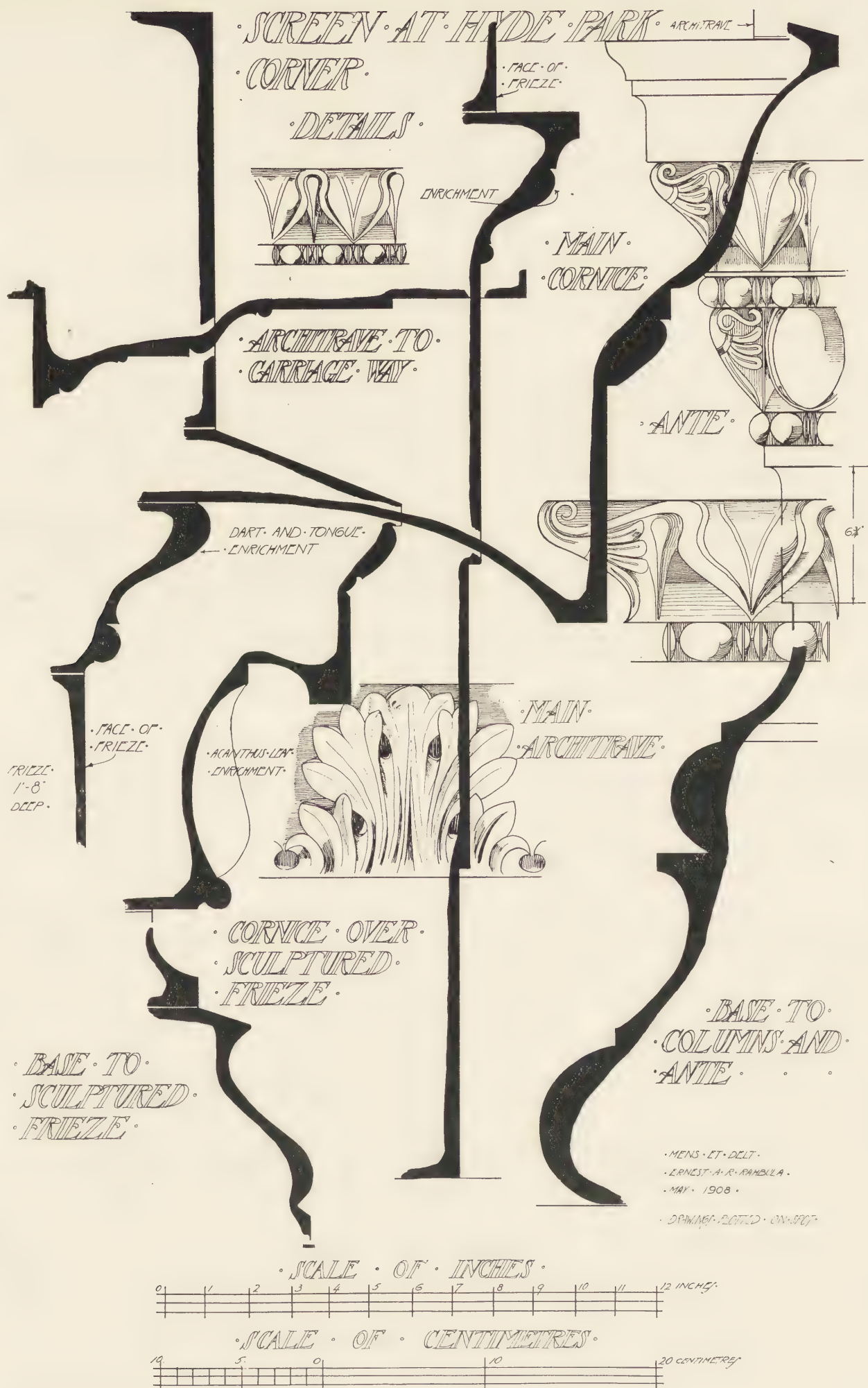
DETAIL OF CENTRE BAY OF SCREEN AT HYDE PARK CORNER, LONDON. · DECIMUS BURTON, ARCHITECT.

Though when this screen and gateway was erected (*i.e.*, in 1825) Burton was quite a young man, it is unquestionably his masterpiece, showing a very correct use of the Ionic Order, and displaying great refinement throughout. The arches and colonnades are in Portland stone, and the gates of cast-iron—good examples of their kind.



SCREEN AT HYDE PARK CORNER: DETAIL OF CENTRE BAY. MEASURED AND DRAWN BY E. A. R. RAHBULA.

This drawing was made when the Parthenaic frieze was being restored in May last year. A preservative has been applied to the stone. It will be noticed that there are no impost mouldings to the arch. This is one of the very few defects in the design, as the eye instinctively looks for the line of demarcation between the springing of the arch and its support; as a fact, however, impost mouldings are shown on the original drawing signed by George IV., and now in the possession of the Office of Works, which drawing also shows a very shallow plinth instead of the existing podium below the colonnade, so that in this latter respect a great improvement was effected in the executed work.



These mouldings, following so closely the Greek originals, are the chief interest, Burton's detail being too coldly correct and too much a transcription of "Stuart and Revett" to be inspiring.



Photo: "Details."

WINDOWS TO NEWS-ROOM, PUBLIC LIBRARY, KINGSTON-ON-THAMES. ALFRED COX, F.R.I.B.A., ARCHITECT.

In this building the architect has preserved some of the best character of English Renaissance work, and no part is more carefully thought out than the two windows here illustrated. The whole treatment is scholarly, exhibiting a fine sense of proportion and quiet dignity, yet withal a virility that makes the building extremely interesting. The walling is of good red brick, with Portland stone for the window bays, and red tiles on the roof, the bays themselves being covered with lead.



SCALES FOR DETAILS

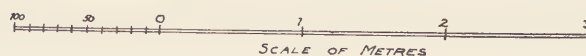
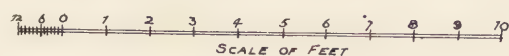
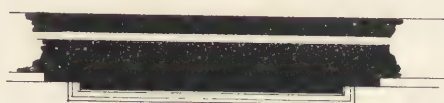
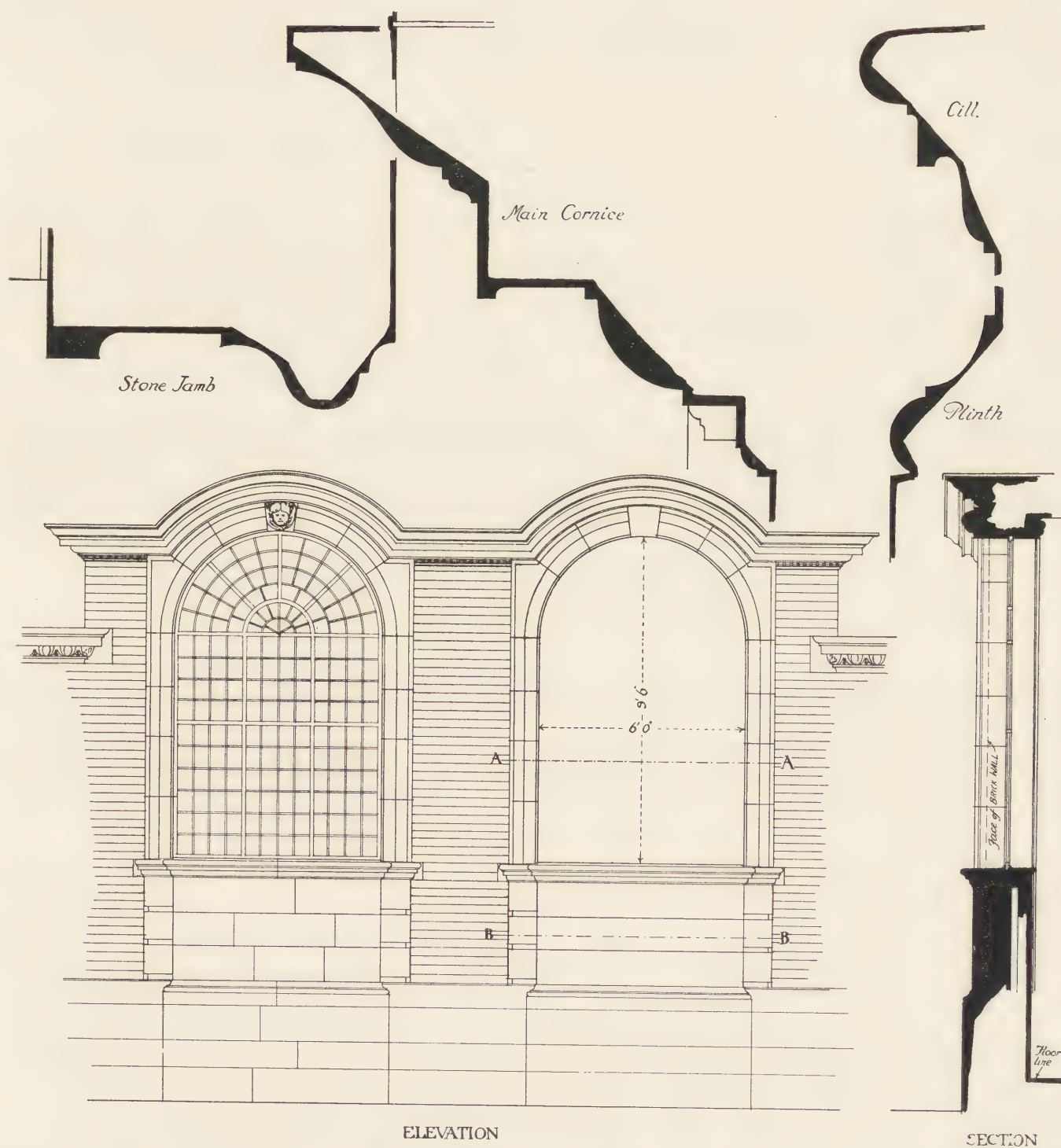
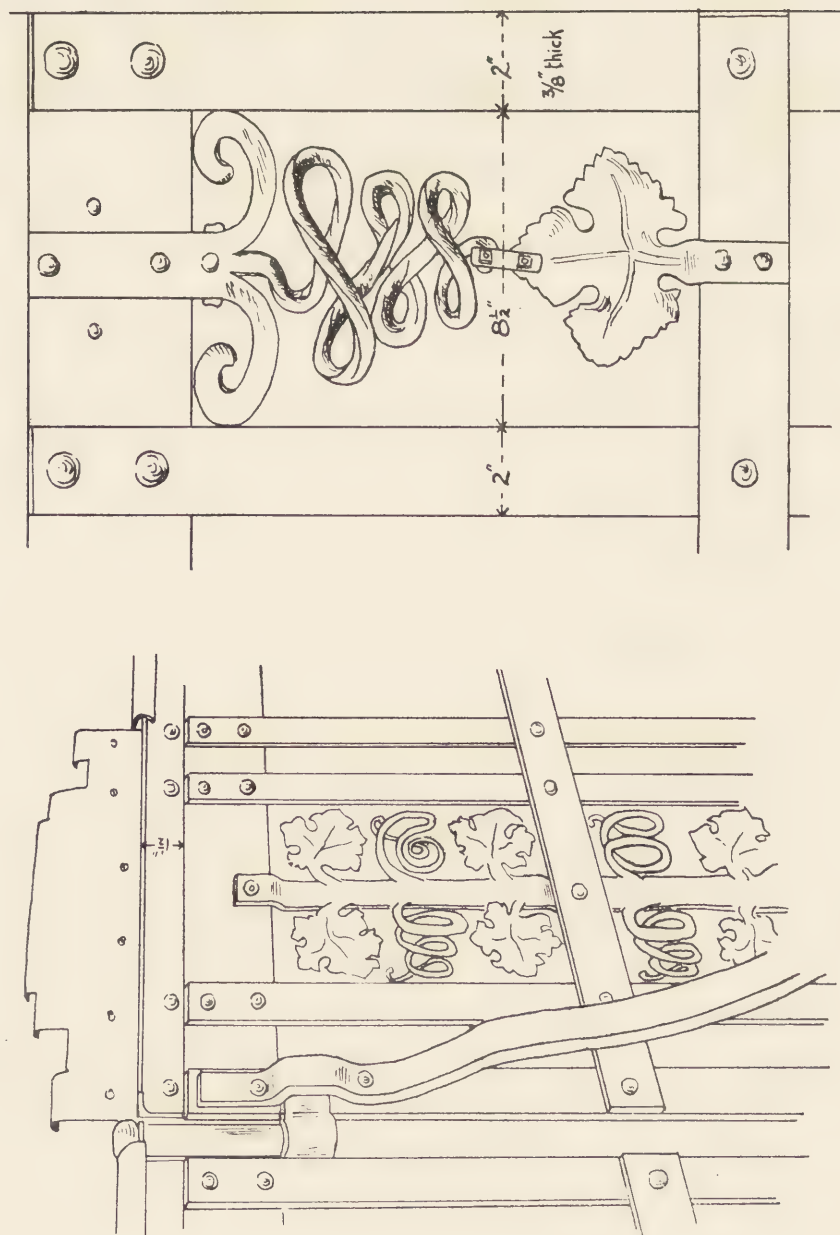
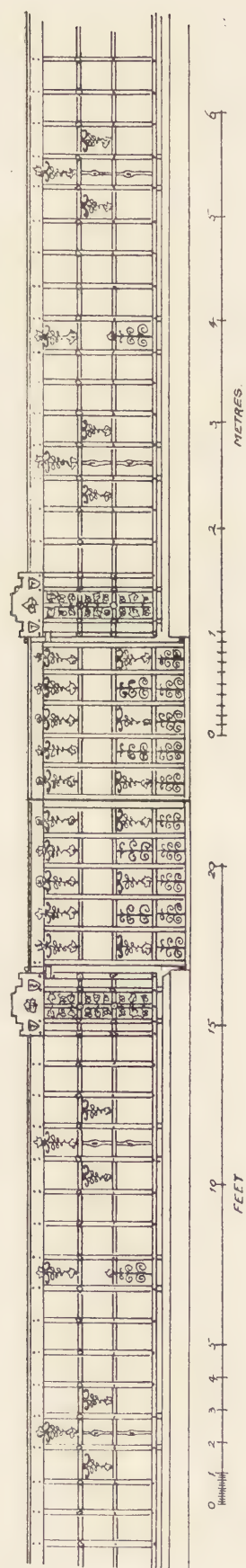




Photo "Details."

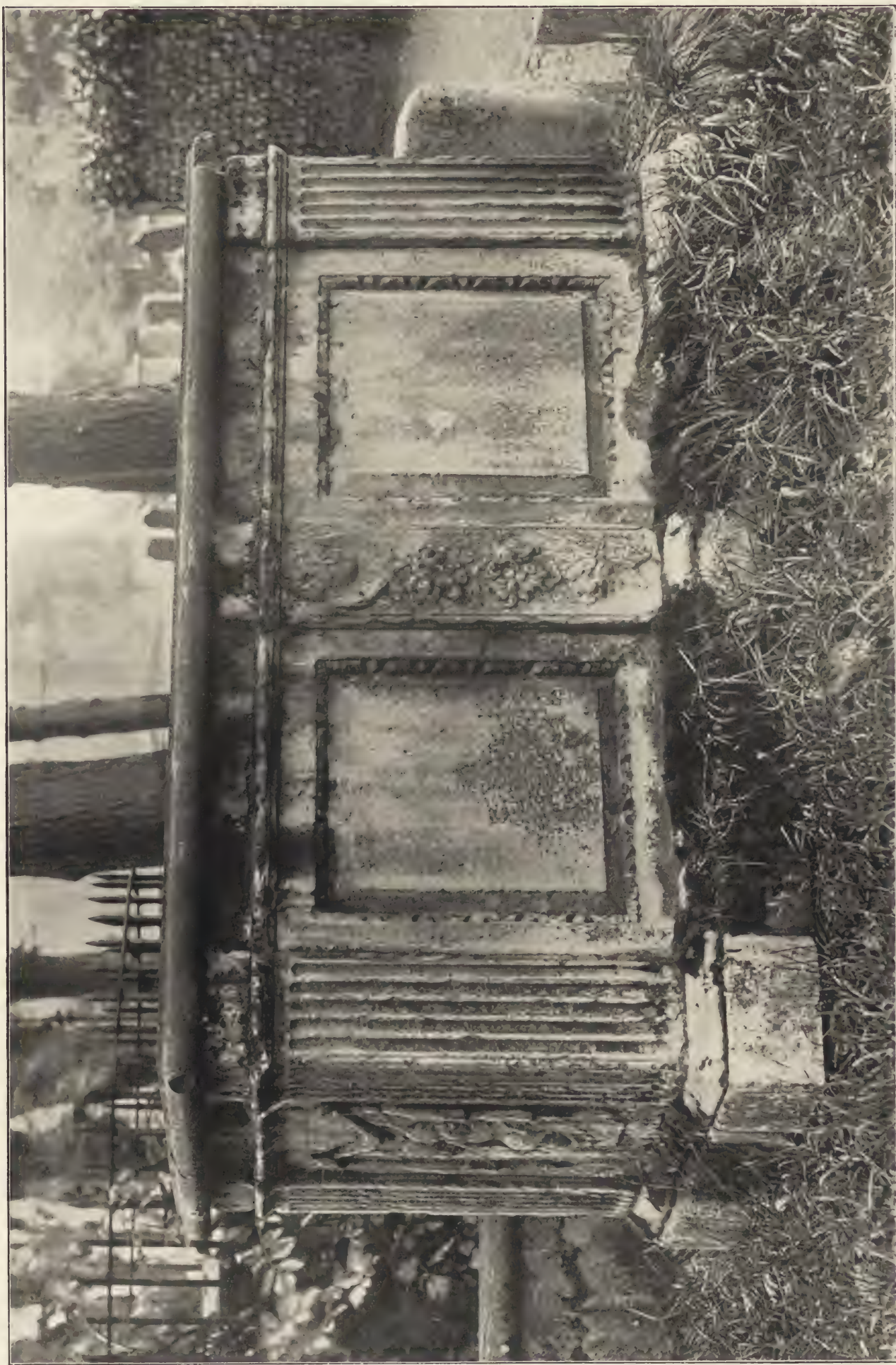
DETAIL OF GATE AND RAILING, HOLY TRINITY CHURCH, SLOANE STREET, CHELSEA,
(THE LATE J. D. SEDDING, ARCHITECT), BY H. WILSON.

Holy Trinity Church, Chelsea, is the finest of the many fine designs by the late J. D. Sedding. Gathered around the architect was a body of artists and craftsmen—Burne-Jones, Morris, Armstead, Thornycroft, Whall, and others—each of whom contributed to the embellishment of the fabric; but no one of these did finer work than Mr. H. Wilson, who executed the beautiful metalwork which is such a feature of the interior. It is overflowing with life and thought—the work of the most talented man of his class in this country to-day. The exterior railings were also designed by Mr. Wilson. They are worthy of the closest examination, being entirely built up of iron wrought in the flat, and most ingeniously put together. The enrichments, following a vine motive, are also wrought in iron, and, being gilt, add just that relief which is necessary.



DETAILS OF GATES AND RAILING TO HOLY TRINITY CHURCH, CHELSEA, BY H. WILSON.

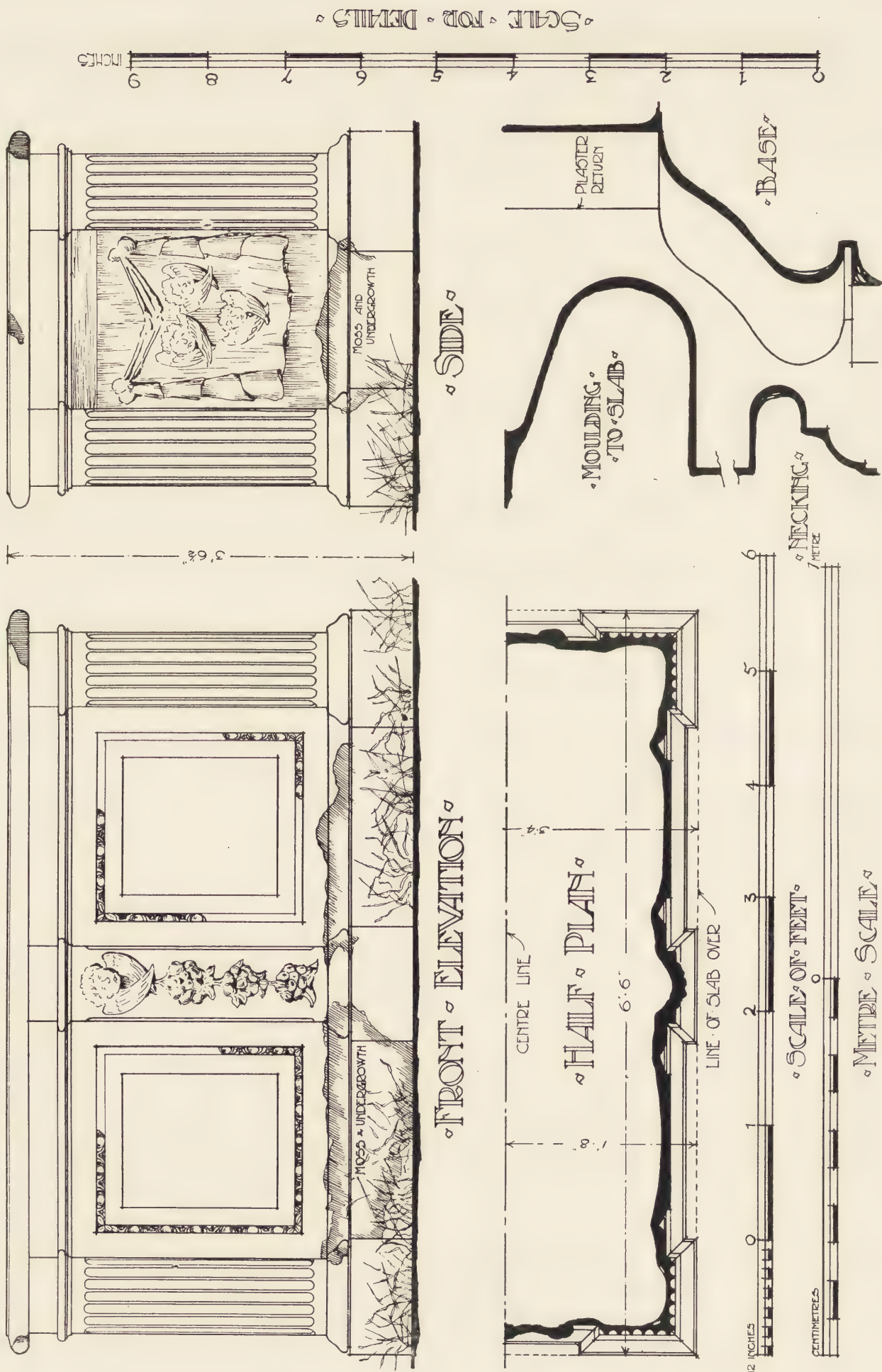
The manner in which the railing is built up from flat bars is clearly shown by this drawing. The vine ornament, it will be seen, is fixed from the back, the leaves being attached to the scroll by small nuts and bolts. The railing is about 4 ft. high, supported at the back by stays at intervals of 9 ft.



TOMB IN ST. MARY'S CHURCHYARD, BURY ST. EDMUNDS.

The only available particulars of this work are given in the inscription on the slab: "In Memory of William Chesson, Citizen and Haberdasher, of London, who died Dec. 1771." The design, therefore, is of the eighteenth century, and exhibits the hand of a capable architect—whenever he may have been.

Photo: "Detail."



TOMB IN ST. MARY'S CHURCHYARD, BURY ST. EDMUNDS. DRAWN BY FRANK T. DEAR.



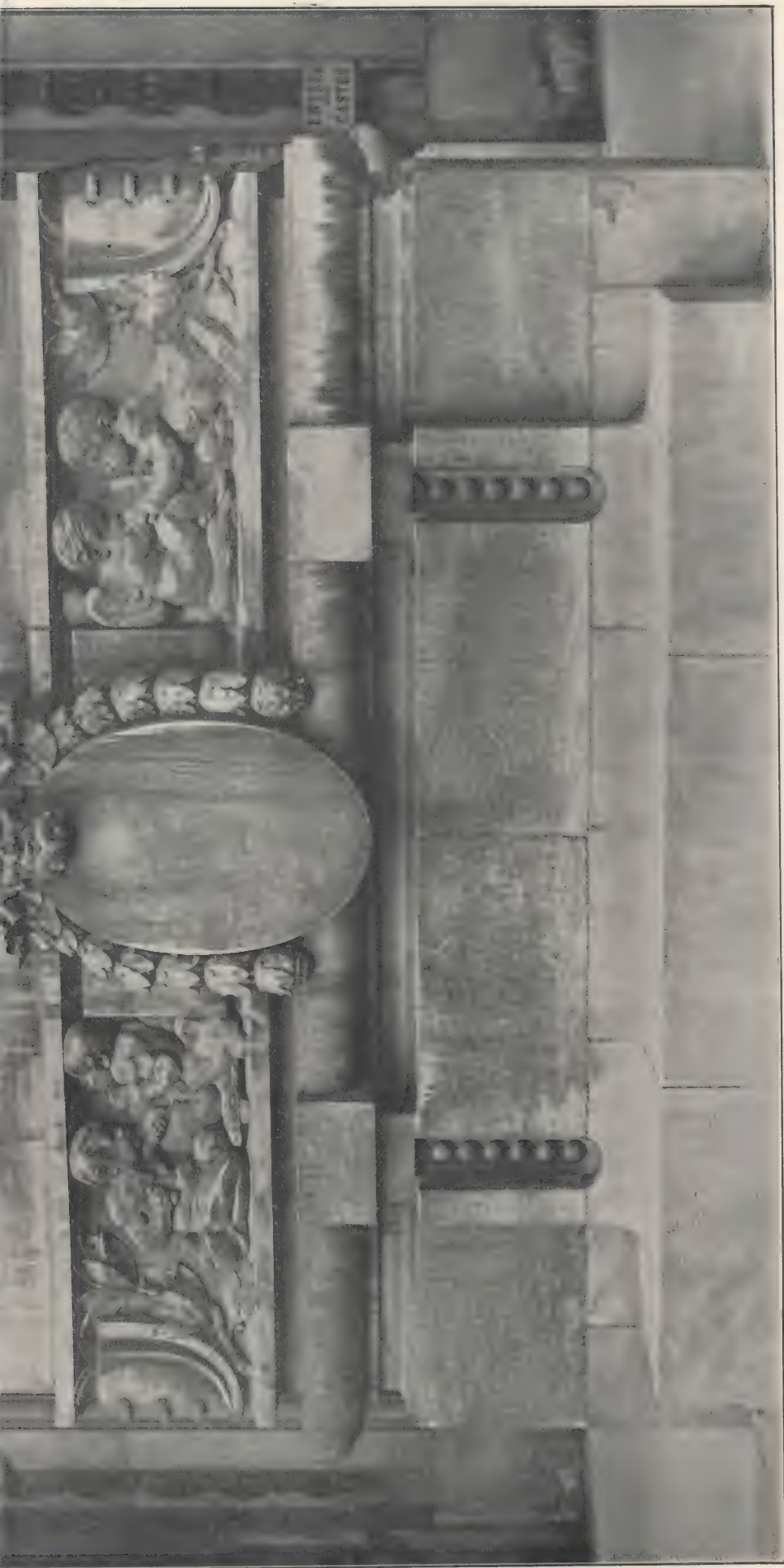
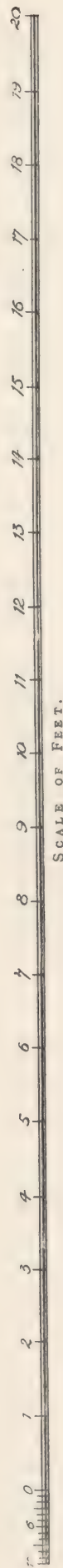
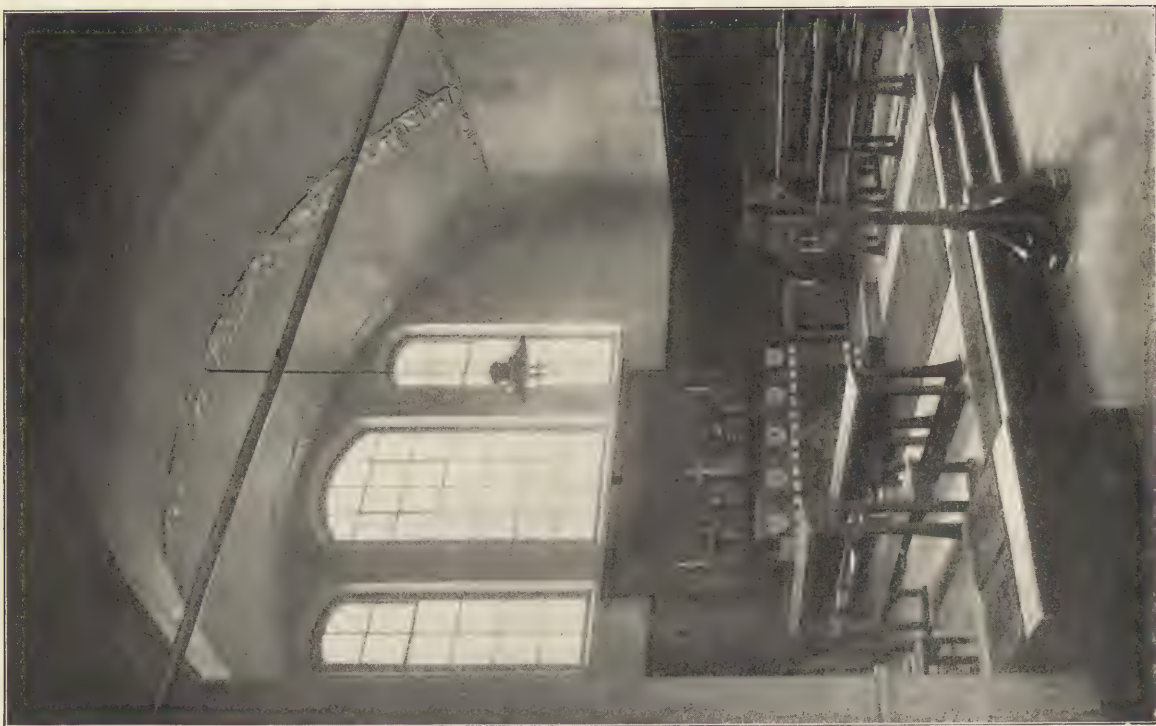


Photo: "Details."



DETAIL OF GRAND PALAIS, PARIS. M. DEGLANE, ARCHITECT. THE FIGURE OF "SCULPTURE" BY M. CORDONNIER.

This detail is from the centre portion of the main entrance front of the Grand Palais, facing the Petit Palais, and the beautiful figure of "Sculpture" is one of four that adorn this portion, the other figures being of "Painting," "Music," and "Architecture." We have been in communication with the architect, but have been unable to obtain a scale drawing to accompany this illustration. The whole purpose of a drawing, however, is practically served by this large reproduction, accompanied as it is by a scale. The work is redolent of French feeling, and full of all the best qualities of the modern French schools of architecture and sculpture. The mouldings and the details throughout are vigorous and fresh, and the setting of the sculpture shows that grace and harmony of which, unfortunately, we possess so few examples in this country. All is in stone, now weathering to a fine tone, after eight years of exposure, for the Grand Palais is, like the Petit Palais, a permanent relic of the Exhibition of 1900.



GENERAL VIEW SHOWING POSITION OF PLASTERWORK.



DETAIL VIEW.

PLASTERWORK IN WARLEY MISSION HALL, BIRMINGHAM: BY R. M. CATTERSON-SMITH.

These bands of enrichment on the chancel ceiling are 10 inches wide, with the grapes projecting $5\frac{1}{2}$ inches on either side. The work was modelled and cast in sections of one repeat—2 feet 3 inches each—and fixed to the skimming with ordinary plaster, nails being used to fix it to the rafters. While the plaster was setting, the ceiling was finished flush with the background of the modelling. The strip at the springing line is $5\frac{1}{2}$ inches deep, cast and fixed up in sections of one repeat. The chancel is 24 feet wide, and the radius of the barelling about 19 feet. Messrs. Buckland and Haywood-Farmer were the architects of the building. In executing his plasterwork, Mr. Catterson-Smith (who is the son of the director of the Municipal School of Art at Birmingham) never draws out the scheme of decoration before modelling, but starts directly upon the clay, with a few measurements of the construction taken from the architects' drawing, or, preferably, from the building itself.

NOTES.

THE frieze that runs along the top of the centre portion of Decimus Burton's screen at Hyde Park Corner has, like the whole conception, been

The Greatest Greek Frieze.

*Frieze at
Hyde Park Corner,
p. 29.)*

very much criticised, though an ethereal connection with the morning frequenters of Rotten Row has been put forward as some argument for its appropriateness. Whatever opinion may be held on that point, however, there can be no doubt that the frieze is truly in keeping with the whole spirit of the design, which is a re-birth of Greek work, and, by reason of its fine proportion, if for nothing else, a thing to be regarded with pleasure amid such an abundance of ill-proportion as can be found in the neighbourhood. The original frieze, on the Parthenon at Athens (of which the fragments, seized by Lord Elgin, are now in the British Museum), has been the subject of endless talk and writing, and there is little new to be said in regard to it. Mr. Albert H. Hodge, the well-known sculptor, has, however, struck a fresh note in the paper on "Architectural Sculpture" which he read a short time ago before the Birmingham Architectural Association. He directs attention to the fact that the whole composition is practically founded on the wave movement, which gives that flow of lateral motive, that prancing movement which makes the frieze perform a distinctly architectural function, and at the same time, by its play of line, prove a valuable foil to the entablature and columns outside; each, in consequence, being strengthened in effect, yet quite in harmony. "I consider this work," says Mr. Hodge, "the most architectural, the most sculpturesque, that we possess. It embodies all the difficulties of relief work, solved with that apparent ease which is always so deceptive in the work of a master. We find the horizontal lines of the building repeated often in the heads of the horses, in the limbs, and in the flying draperies. The upright lines of the triglyphs are echoed in the horses' limbs and necks. All are interwoven, yet do not in any way hinder the running design the architect had in mind. And you will observe two peculiarities in the horses in the frieze. First, the lower bones of the forelegs are bent slightly—this doubtless to accentuate the running design, and, secondly, the muscles of the ribs of the horses

are shown running in an opposite direction from those of the natural horse. This I cannot explain, and I must leave it simply with the belief that the artist adopted this treatment because he found it better suited to his composition."

* * * * *

THE usual method of decorating leadwork is to gild it, either wholly or in part—a good example of the latter method being afforded by the dome of the

The Decoration of Leadwork.

*(Leadwork on Bay,
Pall Mall, London,
p. 48.)*

Invalides, Paris; and in modern cities, where smoke and acids spread such a drab hue over most things, we cannot be too grateful for the touch of bright colour thus introduced. Where cost has precluded the use of gold leaf, Dutch metal on a ground of varnish and red lead has been employed; while still another means is to use tinfoil, lacquered or otherwise treated. Embellishment by "tinning" was much favoured. Burges gives the following account of it:—The surface is coated with lamp-black mixed with size; the pattern is either transferred on it or drawn direct, and then marked round with a point; all the part to be tinned has the surface removed by a "shave hook," so as to leave the pattern quite bright; a little sweet oil is rubbed over this, and the solder is applied and spread in the usual way of soldering with a copper "bit." (A specimen of this work prepared by Burges can be seen in the Museum of the Architectural Association, in Tufton Street, Westminster.) Another method of decorating the surface, as Professor Lethaby points out in his book on leadwork, was to apply transparent colour over the tinning, examples of which can be seen on pipe-heads at Knole, at Framlingham, and at St. John's College, Oxford. Sometimes patterns were beaten out on the surface, or this was fretted, or embellished with castings, and sometimes the pattern was incised on the lead in deep broad lines, which, when filled with black mastic, traced the pattern without any tinning. In fact, when leadwork was an art, a wealth of beauty of colour as well as of form was given to it by the craftsman. As Viollet-le-Duc says, "Nearly all the leadwork of the Middle Ages was decorated by paintings applied to the metal by means of an energetic mordant. The plumber's art of the Middle Ages is wrought out like colossal gold-

smith's work . . . and that which gives to the lead-work of the time a particular charm is that the means they employed and the forms they adopted are exactly appropriate to the material."

* * * * *

One of the most suggestive papers on the much-laboured subject of the relation of sculpture to architecture with which we are acquainted is that

The
Sculptor-
Carver.

(Figure on *Grand Palais*,
Paris, p. 38.)

which was read by Mr. Stirling Lee before the Institute two or three years ago. In this paper the author, referring to the position of modern sculpture in England, raised the very interesting point as to the right way in which this matter should be regarded. He said, we have two classes of sculptors—one the plastic, the other the glyptic; one a modeller, the other a carver. The carver is the man who has served his time in the shop; he has had, like the mason, to knock off the rough stone; he goes to the schools and learns his form and goes on carving and putting his knowledge into the stone; he sees the thing from that point of view. The plastic sculptor goes to the schools and works in clay. In time he comes to do something in stone. And what does he do? He hands it to the pointer, and it is handed to somebody else to carve. It is carved, and what is it when it is done? It is nothing else than the stone rendering of a clay figure. And that leads us to emphasise that if we are to do anything at all with architectural sculpture we must work from the other side, because the two sciences come together—first the anatomy of the modeller, and then the geometrical science governing the carver. "The carver sees his Nature from the outside; the modeller sees his Nature from the inside; and if you want an illustration of the two methods, go and look at Michelangelo and Pheidias. Pheidias was a carver. But although Michelangelo was a carver too, he worked from the anatomical science. If you look at the two figures of the Medici and of Theseus, and put them side by side, you will see what I mean; the one was governed by anatomical and the other by geometrical science. There are the two points of view, and if you are to do anything with architecture at all, it must be from the outside—the geometrical side. In sculpture as related to architecture we must go back to the first principle that sculptors and architects must work together; that the thing must be designed, and that the sculptor must be a carver, and have the one idea that he is to enrich the architecture, not to spoil it."

THE power of drawing and designing with the utmost rapidity and precision is given to but few men in a generation. In our own time there is no

more astonishing example of it than the late George Edmund Street, R.A., whose methods of working have been so fully set down in the "Memoir" by his

Street's

Great

Gift.

son, Mr. A. E. Street, M.A. "My father's powers as a sketcher," he says, "were of a very remarkable kind. . . . The first few touches of the pencil, the putting in of those first lines on the accuracy of which all may depend, showed the master-hand. There was never any wavering or faltering, apparently no consideration as to the best way to put the subject on paper, or as to the scale which the size of the note-book would make necessary. All seemed to have come in a flash and to be as vividly present to him as though—imperceptible to others—the subject were delicately outlined on the paper before him. . . . These sketches—executed in such a brilliant way—have in themselves the highest artistic value; and besides that, they are a most accurate and thoroughly intelligible record of what they represent. There is not an arch-mould, nor an abacus, nor a base the section of which is not faithfully indicated; yet, in spite of the artistic merit of his sketches, it is quite certain that it was never his aim to make them look pretty. What he tried to do was to show as much of some fine piece of work as he could, and in as few lines as possible. He never sketched for mere sketching's sake. He was essentially the architect, not the architectural draughtsman. . . . And there was the same certainty and the same perfect co-operation of hand and eye in his original work as in his sketches. For some time he drew all his full-size mouldings in ink—a conclusive testimony, if there were no other, of his self-reliance. He had no first thoughts and second thoughts about a thing, but he decided rapidly and once for all what would be suitable; and his hand was engaged in registering before the brain had ceased creating, so that in making his details, or even his general designs, there was a complete absence of hesitation or tentativeness. He had, in truth (and of all his qualities it was the highest and rarest), that great power of instantaneous and complete mental conception which but few men can lay claim to. It is a power which the reader of Nasmyth's 'Autobiography' will recognise to have been present in him. He tells us in a simple and straightforward way how he received a letter one morning at breakfast, in which his opinion was

asked as to the feasibility or the wisdom of having a cast-iron paddle-shaft for the *Great Britain* steamship, which was then being built, no hammer at that date being of sufficient power to make a shaft of the required size. He goes on to say that the principle on which a hammer should work to be capable of doing what was wanted struck him on the instant, and in half an hour from the time he received the letter he had put down in a note-book his design for the great steam-hammer, which is now known all over the world. 'I rapidly sketched out my steam-hammer, having it all clearly before me in my mind's eye.' And this sketch was not a mere suggestion to be worked out at leisure, but it actually embodied almost everything that is found in the hammer to-day." Turner had the same power of complete and instantaneous conception, and Street possessed it in equal degree. Of many instances of this, perhaps the most remarkable is afforded by the American Church in Paris. Mr. A. E. Street says in his "Memoir": "My father had been with the rector to see the site which it was then proposed to buy, and had found it sufficiently suitable to decide in favour of it. On his return to the rector's house, the latter asked him whether he would be able to let them have a sketch of his design when he had thought it out, so that intending subscribers might know to what their money would be devoted. My father, in return, asked for paper, and without further consideration made a detailed sketch to a scale of about $\frac{1}{8}$ in. to the foot. I don't remember how long he took to do it, but he was described as putting his pencil to paper with apparently no pause at all for reflection, and as fast as his hand could work. Now this sketch is, like Nasmyth's, not a mere suggestion of what might possibly be, but it practically represents the church as it stands there now. It is true that one large window has taken the place of two smaller ones in the west front, and that the tower and spire have been shifted from the south side to the north, but these are the only important modifications. Every proportion is exactly similar. . . . The artistic qualities of the sketch and the beauty of the design are obvious to the most unskilled eye; but the great point is the wonderful power of imagination which is implied in such a *tour de force* as this, and the immense self-reliance which could enable a man to bind himself, definitely, once for all, and at a moment's notice, to a design for a church which was about the most costly parish church that he ever had to build, and was to stand in a great and splendid foreign capital as a monument of what the boasted English school of church architects could accomplish. . . ."

IT is surprising that, prior to Mr. Bankart's book on "The Art of the Plasterer," which has just been published, in such excellent form, by Mr. Batsford,

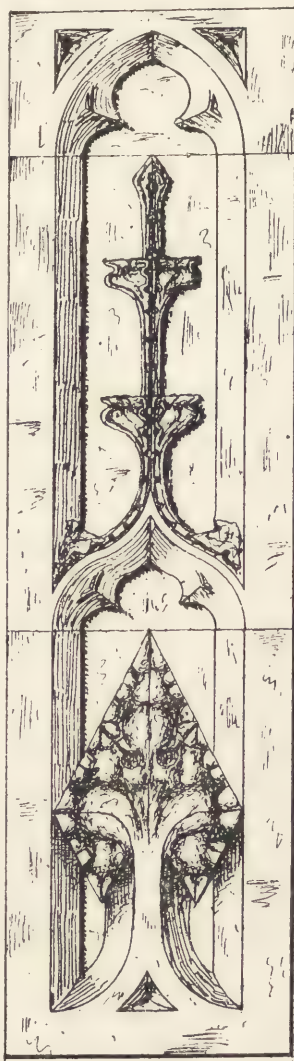
Modern Plasterwork.

(*Plasterwork in Warley Mission Hall, p. 40.*)

the history of decorative plasterwork in this country has been left unrepresented by any adequate volume, though treatises on the practical side of the subject are many. Hence we are the more indebted to Mr. Bankart for having dealt with the subject in so thorough a manner, thus placing in our hands what must become a standard book. It is not our intention now to enter into any review of the work, for that does not come within the scope of this journal, but, as pertinent to the aim of these "Notes," we may extract, very opportunely, some of the author's remarks on modern plasterwork, and the manner of its execution. Why, he asks, is the plasterwork of the nineteenth century so uninteresting, bad, and uncouth? "Chiefly because the trade, or profession, or calling, is divorced from pleasurable and legitimate production. Besides which, in the completeness of this divorce of the art from the craft, the opportunity of self-expression is denied to the worker, whatever his talent is. Being merely an instrument in the hands of a man who designs without technical knowledge, and dictates without personal acquaintance with the material, the workman cannot be expected to put his heart into the business. Many opportunities occur, even in the laying of the plain surface of a wall, or of a ceiling, which the man in the office would grasp if he had the plaster instead of his paper before him, seeing in the play of its surface the pattern in which is the soul of the art. The fault of the modern plasterer is not in the man himself, but in the conditions under which he must do his day's work. In himself he is clever enough, but his teaching has mostly been misguided, and his art for the last two centuries dead. His fault—if so we must call it—is that his work is almost too good, for the plasterer's idea of his work, and an artist's idea of plasterer's work, are two entirely different things. The one aims at perfection of surface in every direction, as if he had in his mind the slate bed of a billiard table. . . . He wishes his moulded work to be as true and as accurate as rails of the hardest steel. And when his ends are attained the result is that we feel it is all overdone. . . . Though during the last hundred years he has modelled to some extent, his work for the most part looks as if he had obtained his idea of finish from the joiner or the stone-mason, though in truth it more nearly approaches the achievements of the iron-founder. . . . Plaster possesses a granular nature and surface,

and yet it can be laid thinly. . . . The old plaster had this distinctly granular surface, and, taking its nature for granted, one has to think how, and in what forms, it can best and most easily be *dragged* from length to length without the loss of its essential qualities, or failing to enhance by the handling the softness which is in the substance itself. It is fatal to treat the moulding of plaster, of timber, or of stone—all in the same manner. . . . The enrichment, to be most naturally rendered in plaster, should not be undercut, but bevelled, with a degree of softness on its edges, in order that it may shake out quite freely from the mould of plaster. . . . From most of the old work, no matter how small the room, we receive an impression of simplicity and breadth, which the modern work does not show, and to it we keep returning. . . . During the latter part of the nineteenth century there has been a revival of interest in decorative plasterwork, with evidence of it in some of the public and private buildings of our country. The reaction, such as it is, is undoubtedly a reaction from the complete stagnation and complete misuse of the plasterer's art; but although much good work has been done, it cannot be said to be altogether of a legitimate kind, inasmuch as it attempts in a new way to reproduce the design and style of a period in which the modelling was executed *in situ*, and in another substance. The attempt, such as it is, has been to produce imitations of the stucco-duro of Inigo Jones, Sir Christopher Wren, Gibbs, and others. But there is this great difference between the modern method and theirs (between stucco-work executed *in situ*, and the imitation of it by fibrous casting). The one was the work of a company of sympathetic men who were really artists as well as executants, working together as one man in the manipulation of an exceedingly subtle, hard, and durable material, which could be regulated to any degree in its setting. . . . Instead of which we have plaster of Paris—sound, dull, short to work, quick setting. . . . A soft material, such as plaster, requires soft treatment, and does not lend itself readily to undercutting. Clay, like plaster, is susceptible to every touch of the finger, through which feeling for form is conveyed, and it seems hard, such being its nature, that under the present system of education and employment, there is comparatively so little call for the artist's best. The average modeller is not supposed, nor allowed, to have an individuality or personality, nor to suggest; he is not allowed to use his material as it should be; but obliged, in too many cases, to give us an imitation of the true stucco in that, and in many instances an imitation of marble, stone, or

wood-carving. . . . If mechanical skill be the plasterer's diploma, then should the twentieth century be able to dim the glories of the Italian Renaissance; but I fear there is something lacking. . . . I believe that we must go back again to the simplicity of line, of form, and of spirit, and in the giving of pleasure in our work. . . . The hope of any future resuscitation of the once national decorative art of plastering lies greatly with the present-day apprentice. Can he but be got to understand and feel the difference between the mechanical drudgery of the present trade system, and the pleasure he may derive from the pursuit of his trade as something more than a trade, namely, as an art, and to exert his interest and energy in this direction, there may be some hope of the foundation of a school (possibly a national school) of decorative plasterwork, which might be continually employed in the execution of excellent work. . . ."



DETAIL OF PORCH BUTTRESS, LAVENHAM PARISH CHURCH. DRAWN BY W. GILLBEE SCOTT, F.R.I.B.A.

THE accompanying detail from the south porch of Lavenham Parish Church was crowded out of the January issue of "DETAILS," when a photograph and two sheets of drawings of this beautiful example of Perpendicular work were reproduced. The stonework is in a remarkable state of preservation, the finely chiselled work being still clean and sharp, though mellowed to a lovely colour, and covered in parts with lichen. This detail is repeated on each stage of the buttresses, both to the porch and nave. When publishing the other drawings in the January issue the initials "A.R.I.B.A." were inadvertently put after Mr. Scott's

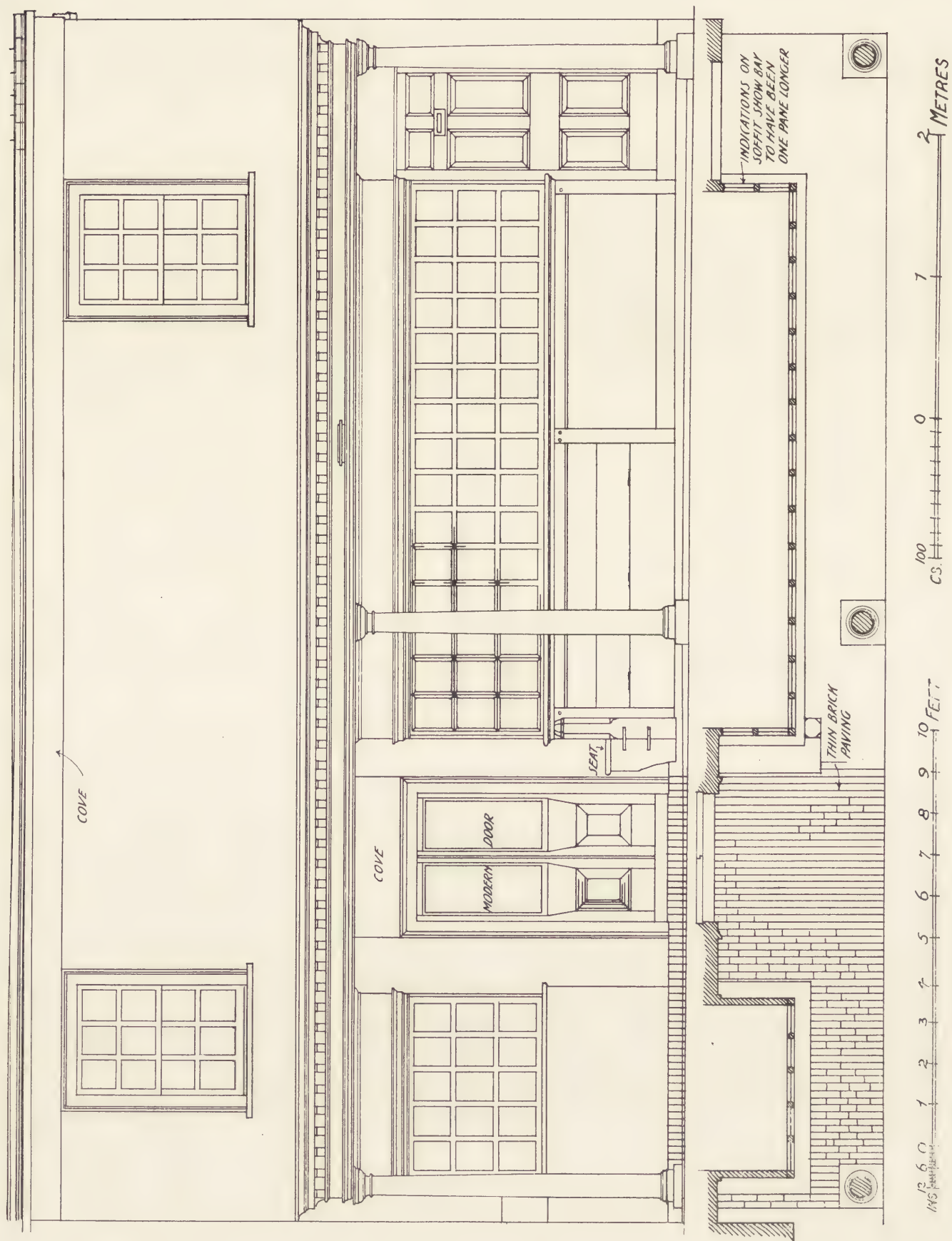
name instead of "F.R.I.B.A.," Mr. Scott having been a Fellow of the Institute since 1891.



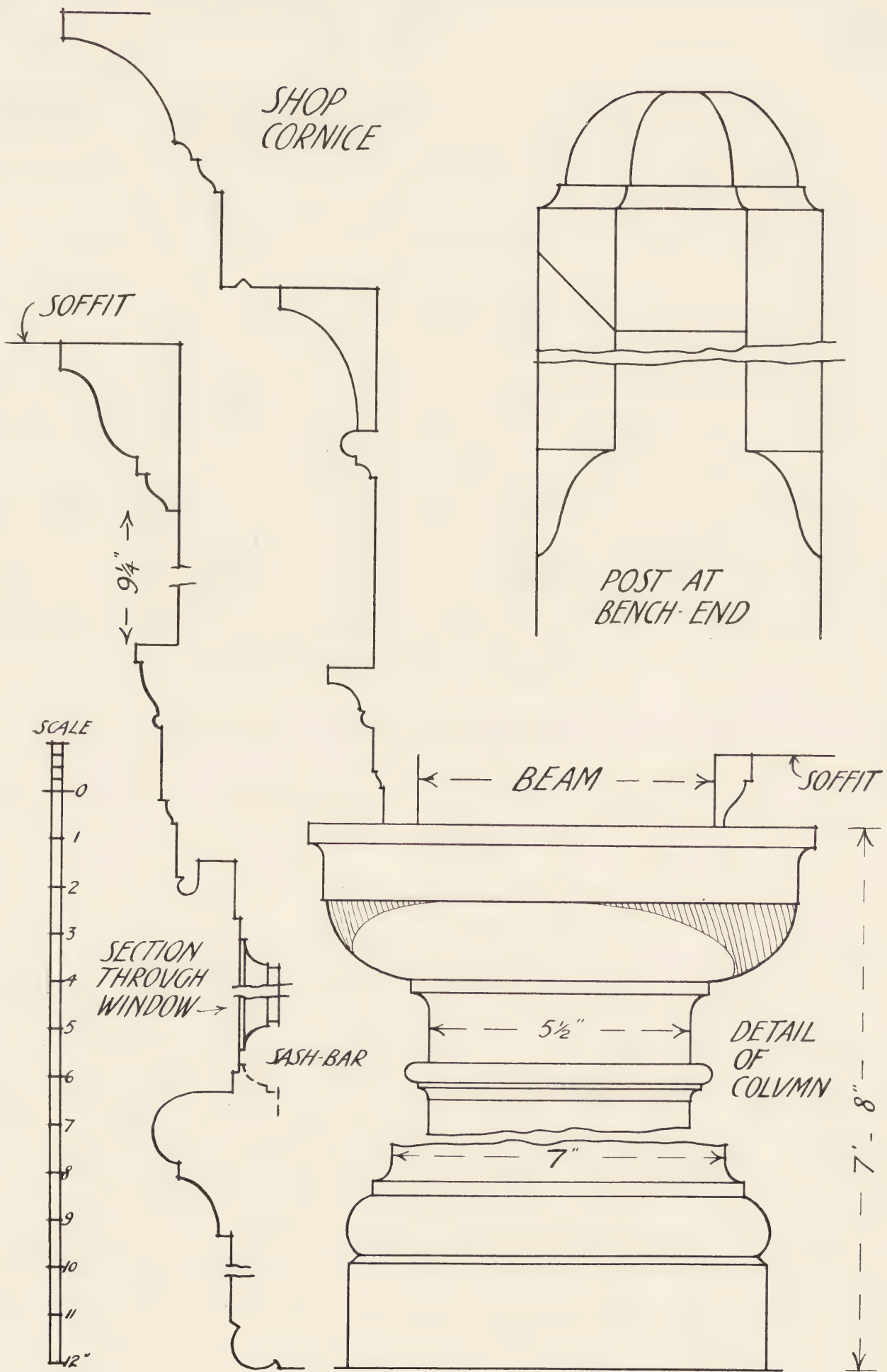
Photo: "Details."

GEORGIAN SHOP AT BOXFORD, SUFFOLK.

This simple front is probably of mid-eighteenth-century date, and its slender proportions—so suitable to the material (wood)—are rather reminiscent of "Colonial" work.



GEORGIAN SHOP AT BOXFORD, SUFFOLK. MEASURED AND DRAWN BY EDWIN GUNN, A.R.I.B.A.



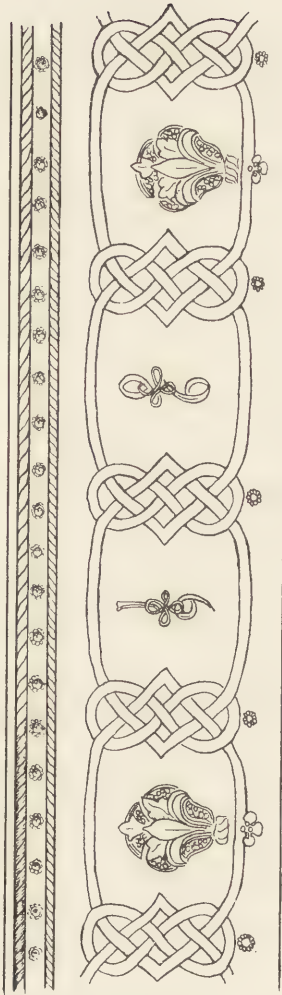
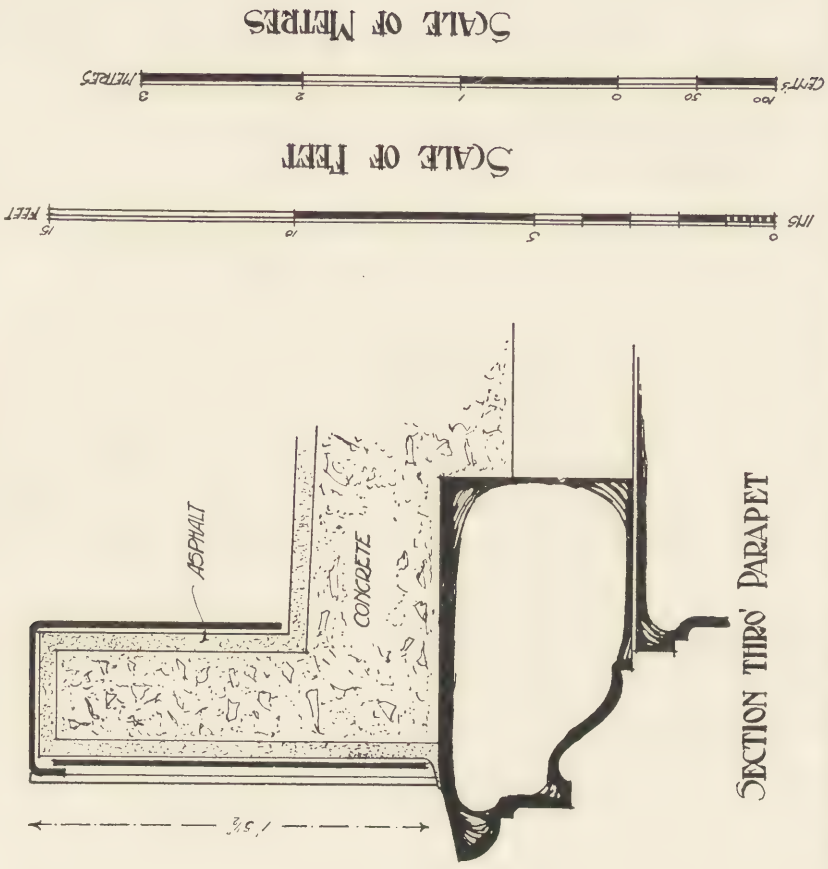
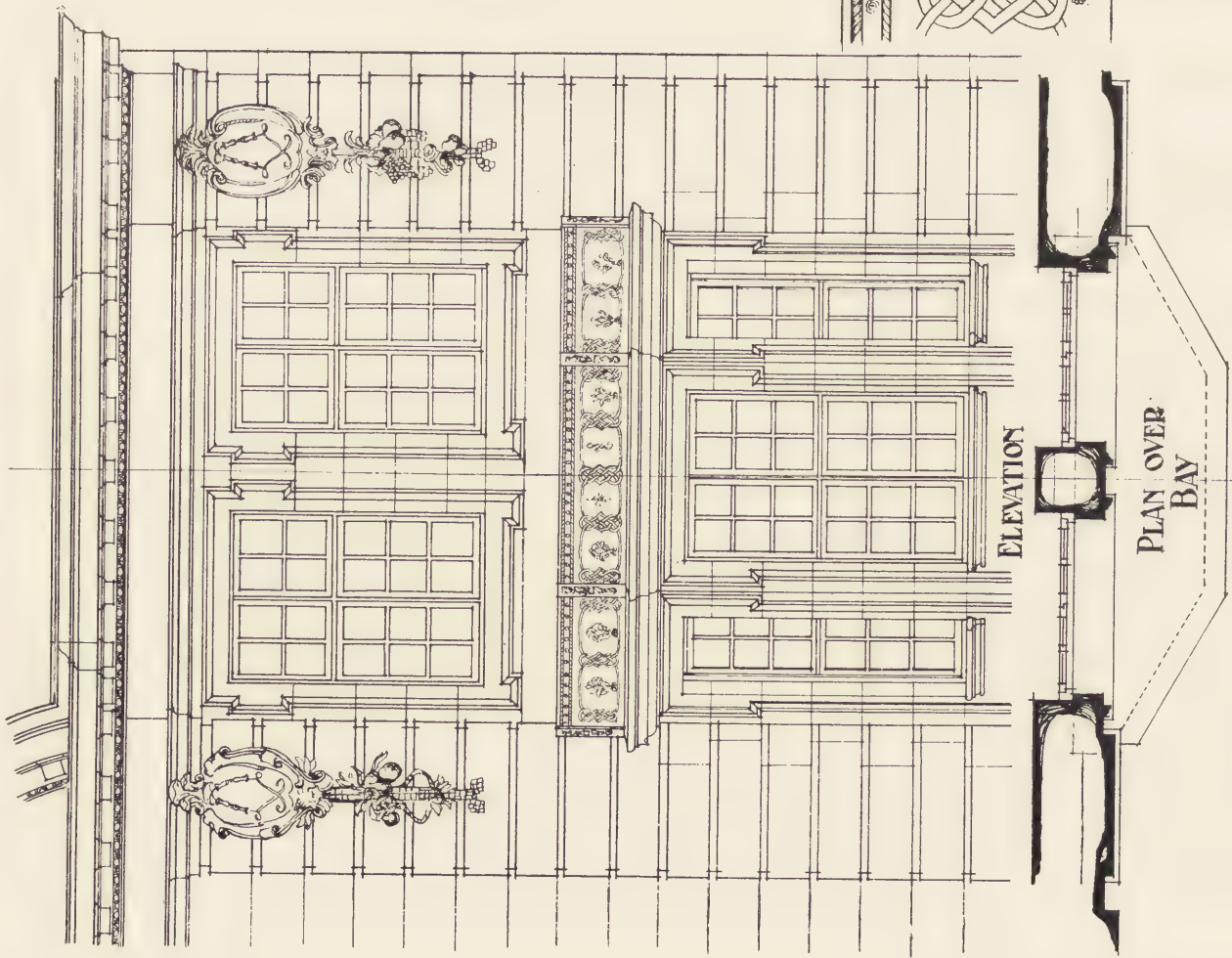
DETAILS OF GEORGIAN SHOP AT BOXFORD, SUFFOLK. MEASURED AND DRAWN BY EDWIN GUNN, A.R.I.B.A.



LEADWORK ON BAY, PALL MALL, LONDON. E. GUY DAWBER, F.R.I.B.A., ARCHITECT.

Photo: "Details"

This leadwork is on the new building which has been erected for the London and Lancashire Fire Insurance Co. opposite Marlborough House. It was executed by Mr. George P. Bankart. The relief is gilded, and thus there is a bright touch of colour which greatly enhances the effect of the work. From the drawing reproduced on the opposite page it will be seen that the lead is laid on a concrete core, with a seating of asphalt.



DETAIL OF CENTRE PANEL

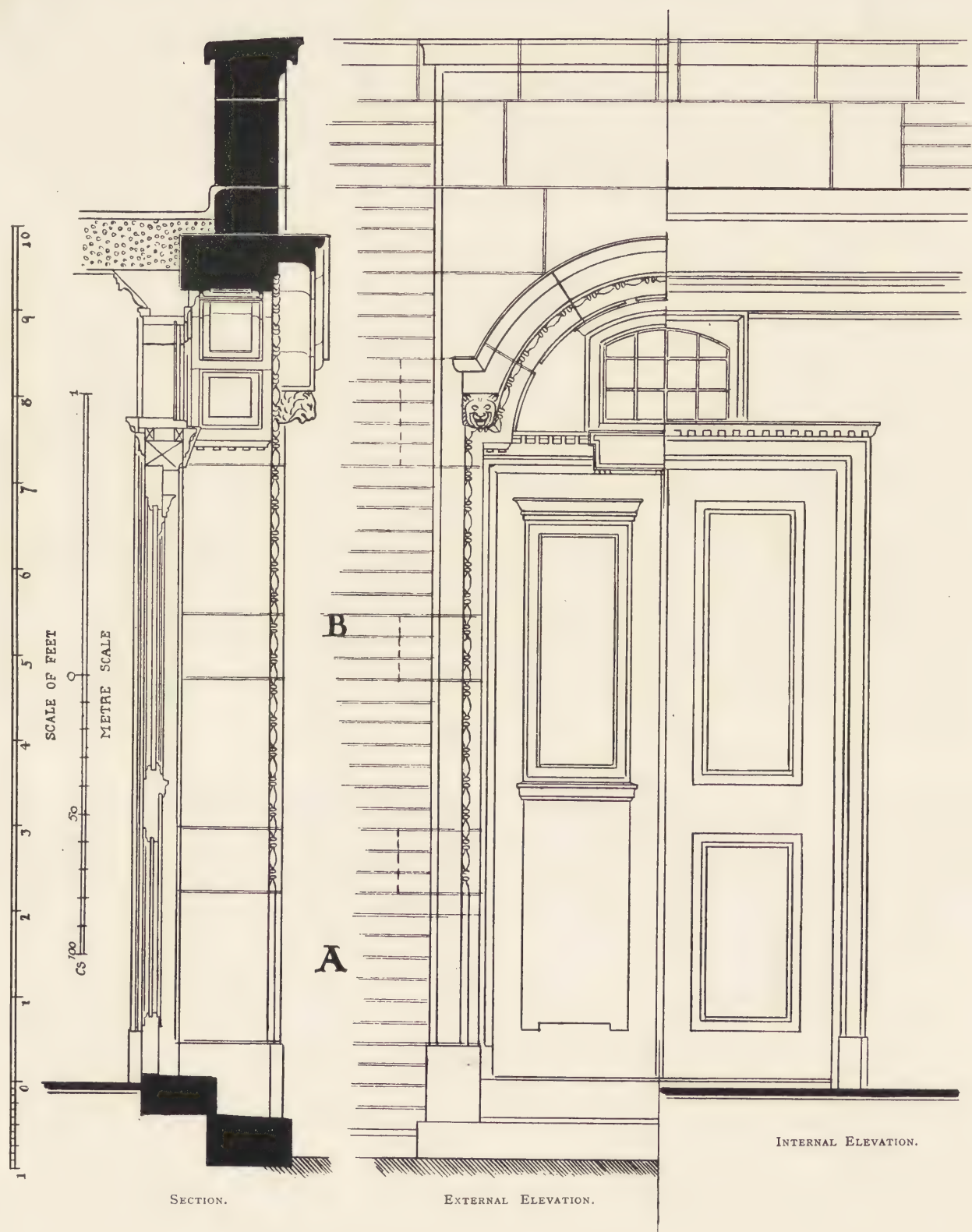
LEADWORK ON BAY, PALL MALL, LONDON. E. GUY DAWBER F.R.I.B.A., ARCHITECT



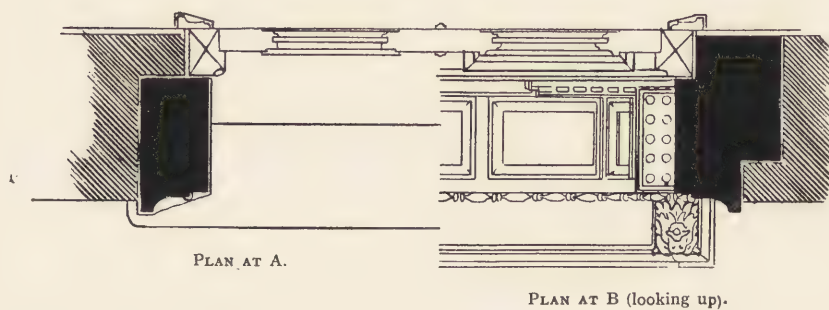
Photo: "Details."

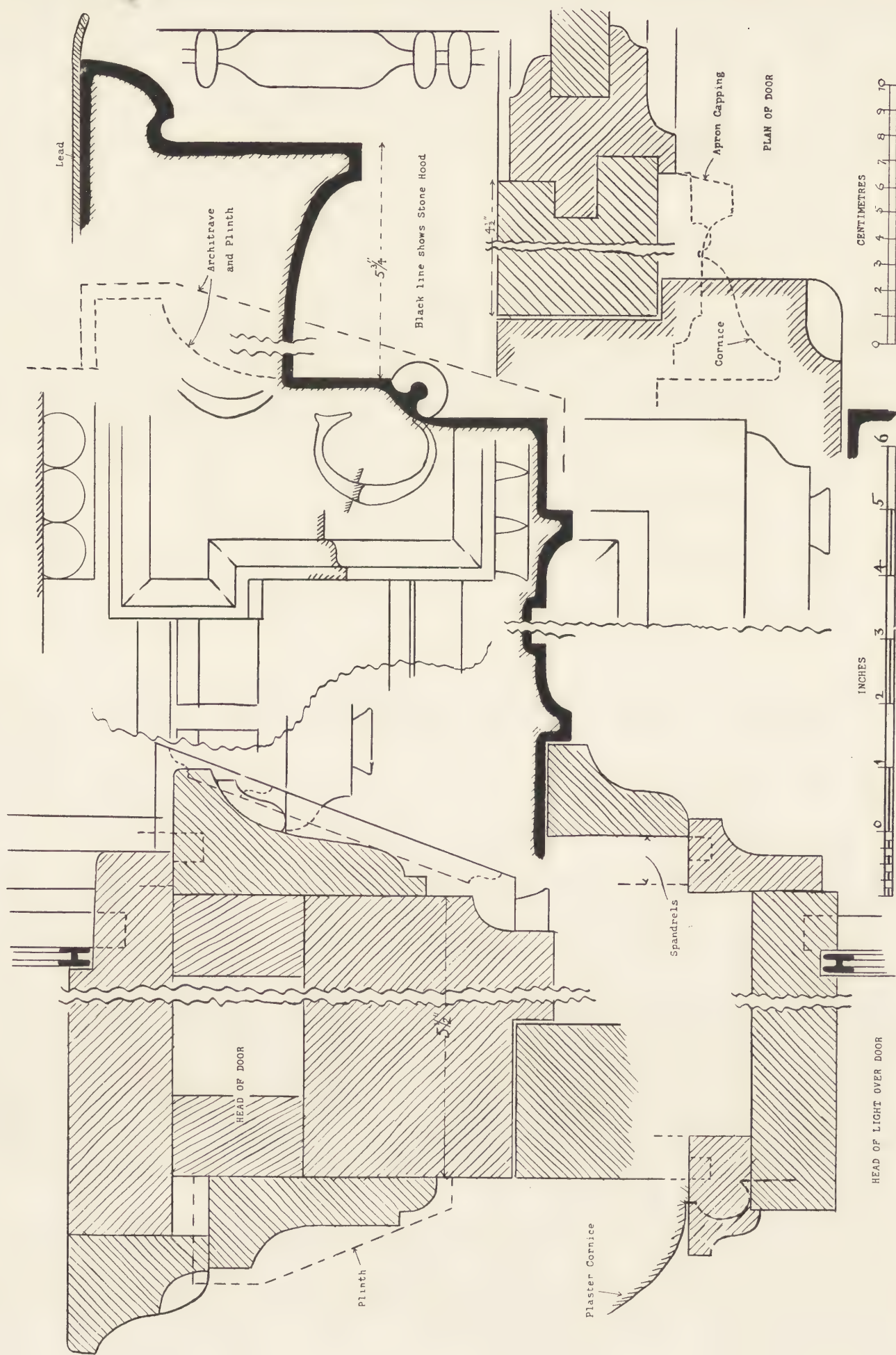
ENTRANCE TO CLERGY HOUSE, WESTMINSTER CATHEDRAL. THE LATE J. F. BENTLEY, ARCHITECT.

One of the outstanding traits of the late Mr. Bentley was his thoroughness—a quality shown throughout the whole fabric of the new cathedral at Westminster, from the initial conception of the scheme down to the smallest detail of it. And, like every other part of the building, this doorway to the Clergy House exhibits the most careful consideration in its design and construction. The door itself is painted a soft green colour, in harmony with the red brick walling and the Portland stone around.



ENTRANCE TO CLERGY HOUSE,
WESTMINSTER CATHEDRAL.
THE LATE J. F. BENTLEY,
ARCHITECT.





ENTRANCE TO CLERGY HOUSE, WESTMINSTER CATHEDRAL: DETAILS.

DETAILS.

NO. 3. VOL. I.

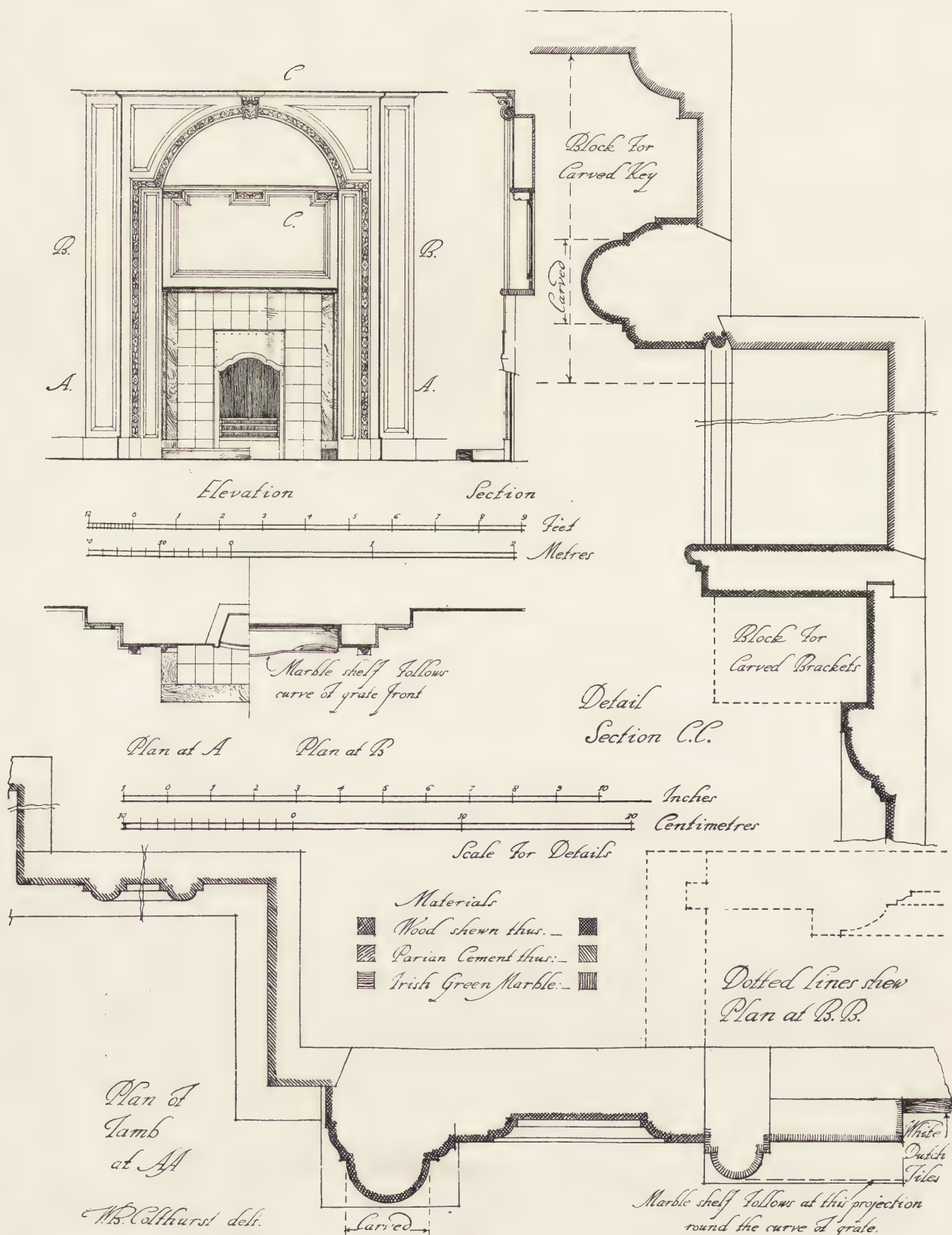
MARCH, 1909.



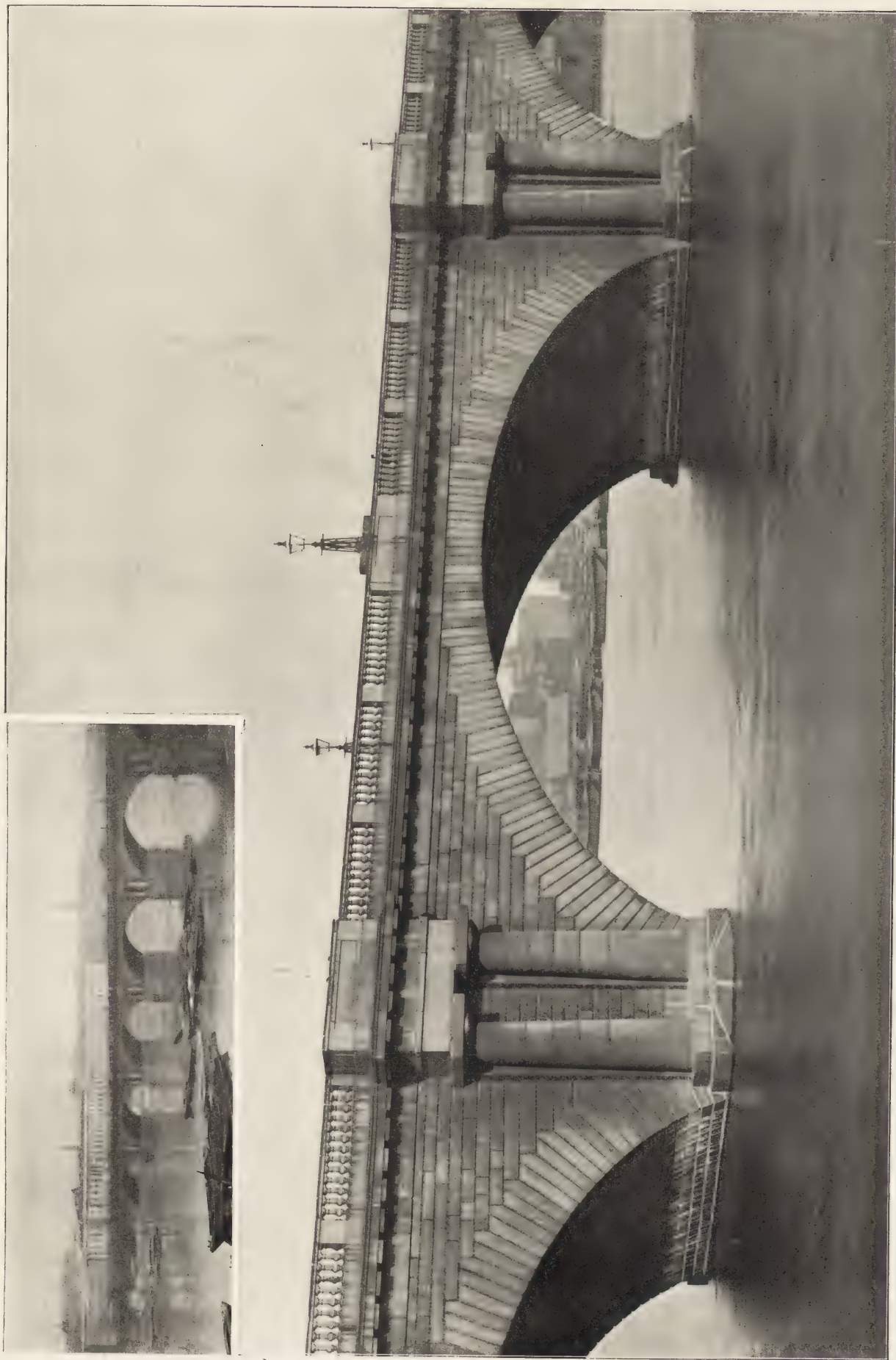
Photo: Thoma: Lewis.

BEDROOM FIREPLACE IN HOUSE AT WOKINGHAM, BERKS. ERNEST NEWTON, F.R.I.B.A., ARCHITECT.

This is an excellent example of a modern fireplace. It is of pine, painted white (flatted), with marble and tiles introduced around the grate. The carving is by Mr. Lawrence Turner.



BEDROOM FIREPLACE IN HOUSE AT WOKINGHAM, BERKS. ERNEST NEWTON, F.R.I.B.A., ARCHITECT.



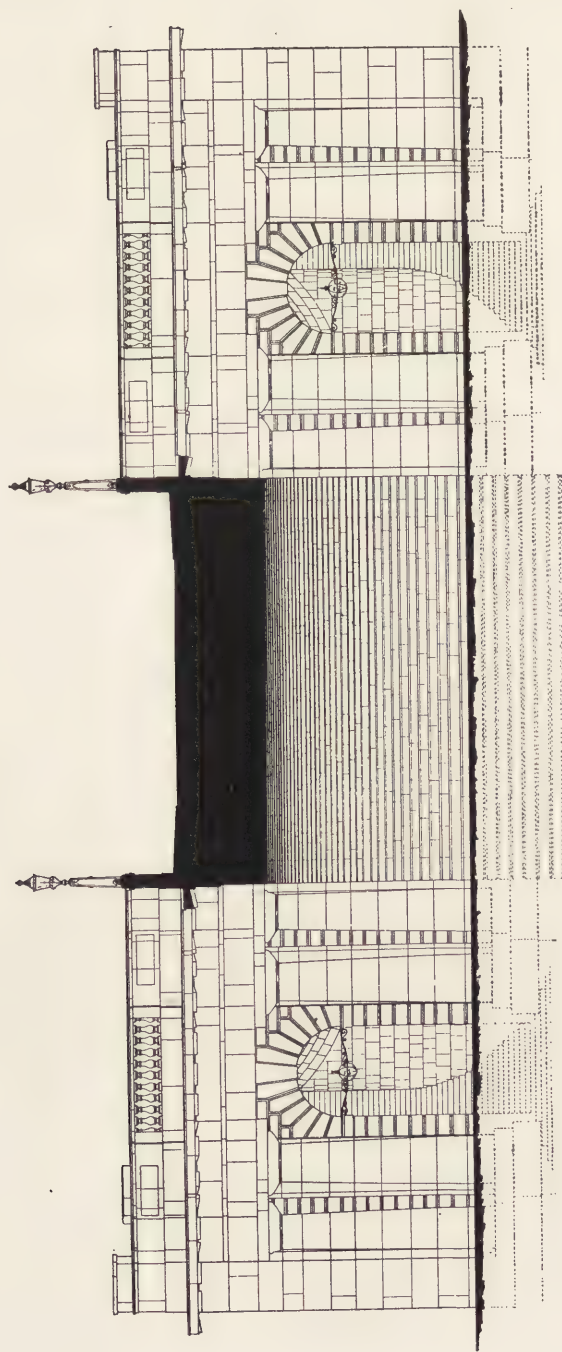
WATERLOO BRIDGE, LONDON: DESIGNED BY SIR JOHN RENNIE AND GEORGE DODD.

Photo "Details."

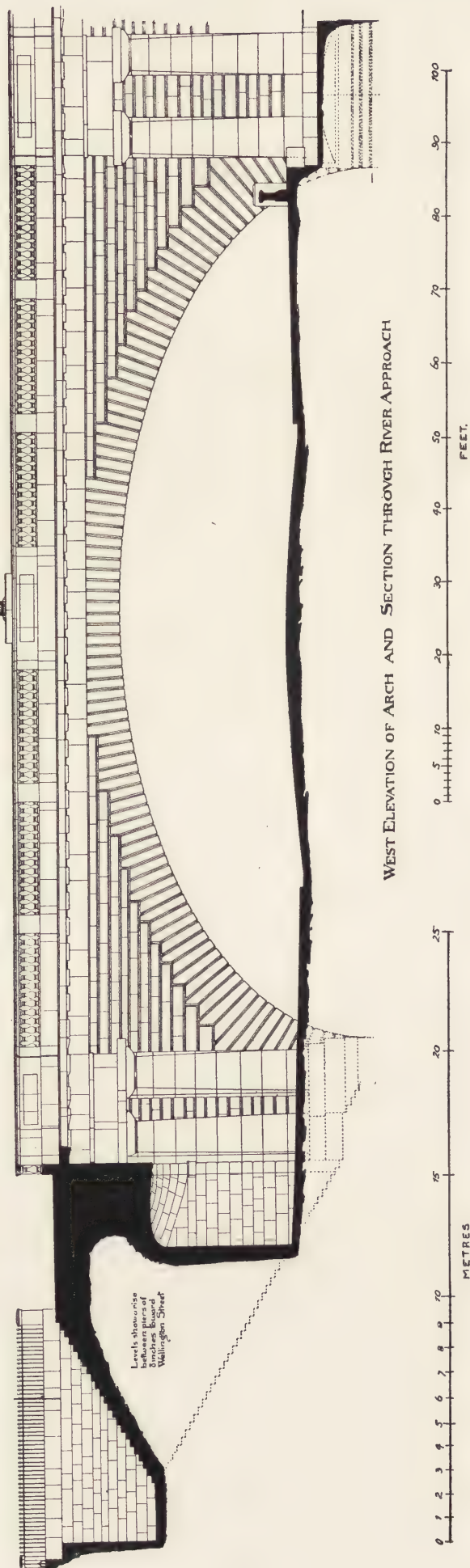
This is unquestionably the finest of the Thames bridges—indeed it has been described by a competent authority as the finest bridge in the world. It was commenced in October, 1811, and opened on June 18th, 1817—the anniversary of the Battle of Waterloo, whence it received its name. Comprising nine equal semi-elliptical arches, each of 120 feet span, with a versed sine of 32 feet, Waterloo Bridge was built at a cost of £937,392 for a private company, who levied tolls for all traffic over it, varying from ½d. to 1s. 6d., which tolls brought in over £18,000 a year. In 1879 the bridge was purchased for £474,200 by the Metropolitan Board of Works, and it is now under the control of the London County Council.

WATERLOO BRIDGE, LONDON:
EMBANKMENT ARCH AND APPROACH.
MEASURED AND DRAWN BY
H. R. HIDE.

These drawings are especially valuable because, so far as we are aware, no such illustrations of Waterloo Bridge are to be found in any other publication or book.

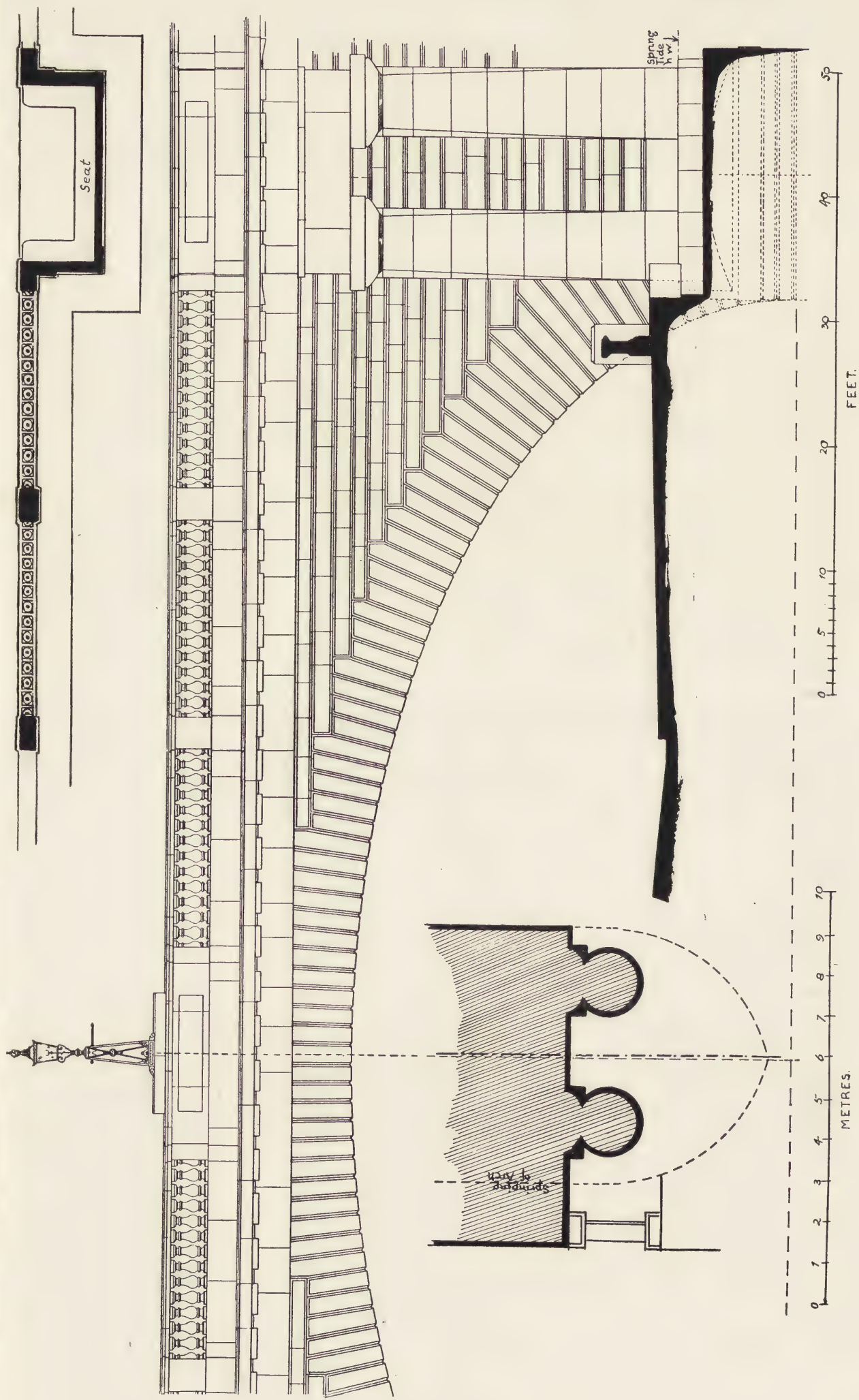


SECTION THROUGH ARCH OVER EMBANKMENT AND ELEVATION OF RIVER APPROACH



WEST ELEVATION OF ARCH AND SECTION THROUGH RIVER APPROACH

The drawing here reproduced is of the span over the Embankment, but as all the spans are the same, it may be taken as corresponding with the photograph on the preceding page. The bridge is practically level right across the river, to meet which aesthetic desire a slope, carried on brick arches, was formed on the south side, from York Road. Dotted lines on the above drawing indicate the portions of the structure covered up when the Embankment was made. The roadway across the bridge is 28 feet wide, and the footways on each side 7 feet wide.



WATERLOO BRIDGE, LONDON: DETAIL.

The original design for the bridge was made by George Dodd, but this was completely revised by Rennie, whose skill is evidenced in every particular—the masterly scheming of the voussoirs and courses, for instance. The arch, based upon a true ellipse, is ramped, the diameter running parallel with the cornice; and the horizontal line of the bridge being practically level, without any camber; permits the cornice to return and mitre properly on the projecting bays of the piers. The facing is of Cornish granite, and the interior and filling of Craigleith and Derbyshire stone. The coping to the balustrade is also of Cornish granite, but the balusters themselves are of Aberdeen granite. Waterloo Bridge was the first bridge over the Thames to be built with coffer-dams. The foundations go to the gravel, not being carried down to the clay.



Photo: "Details."

FONT COVER, ST. STEPHEN'S CHURCH, BIRMINGHAM. W. H. BIDLAKE, M.A., ARCHITECT.

S. STEPHEN'S.
Birmingham.

FONT COVER

W. A. Bidlake M.A.
Architect

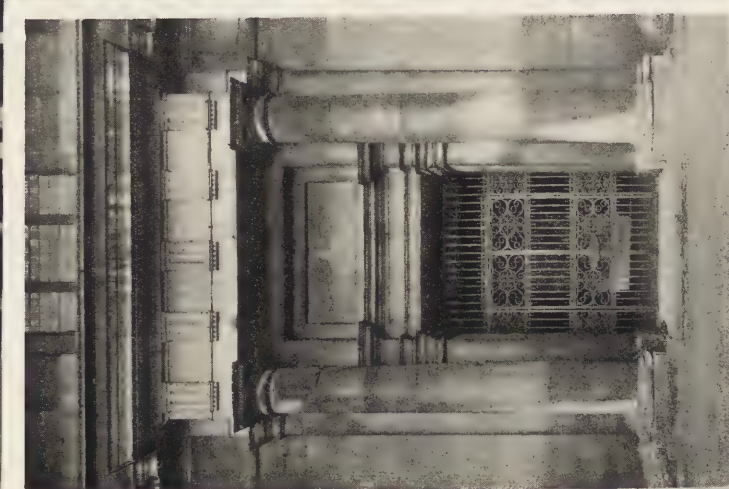
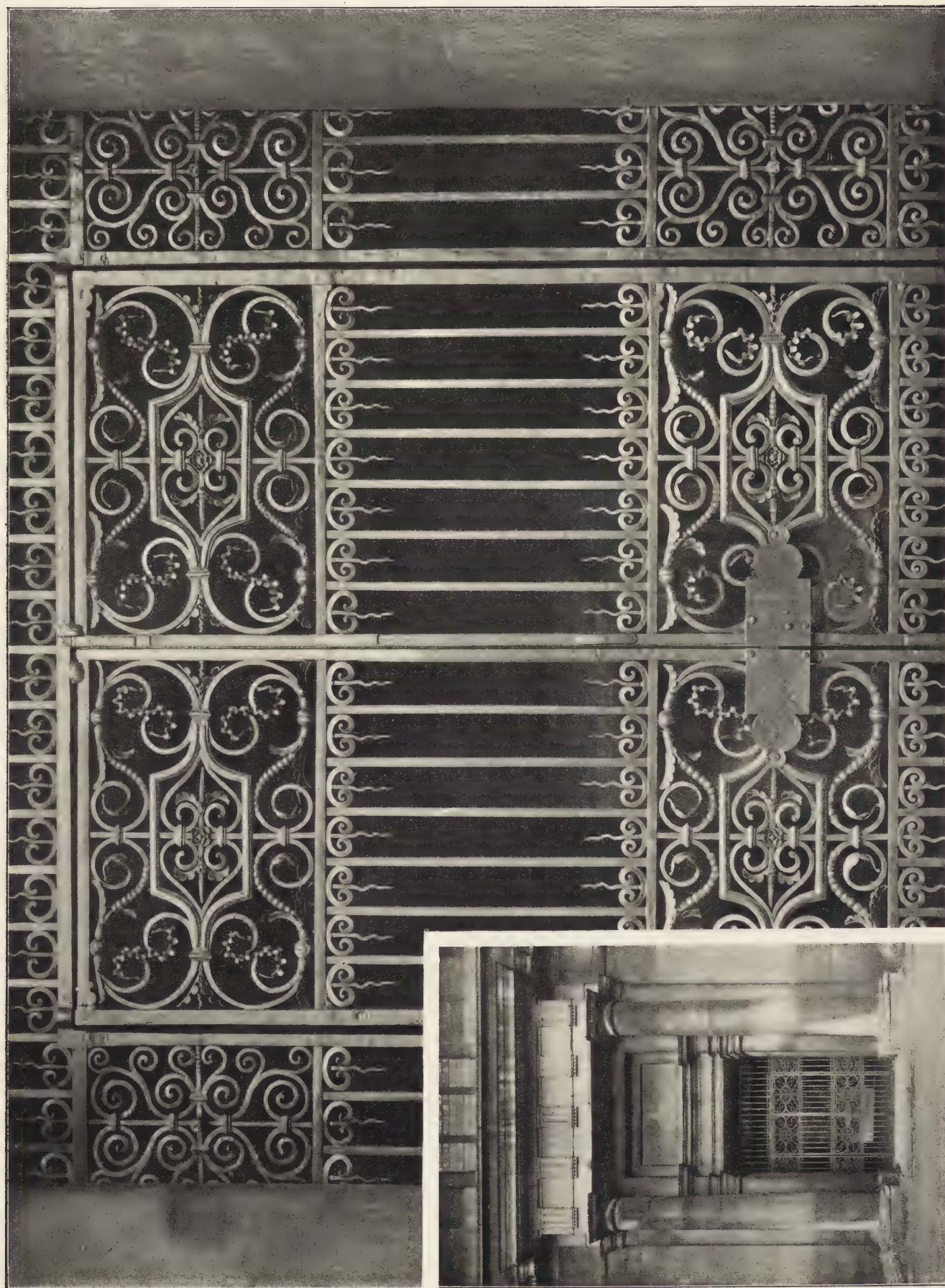
Centimetres 10 0 10 20 30 40 50 60 70 80 90 100



24 12 0 12
Inches

Half Plan.

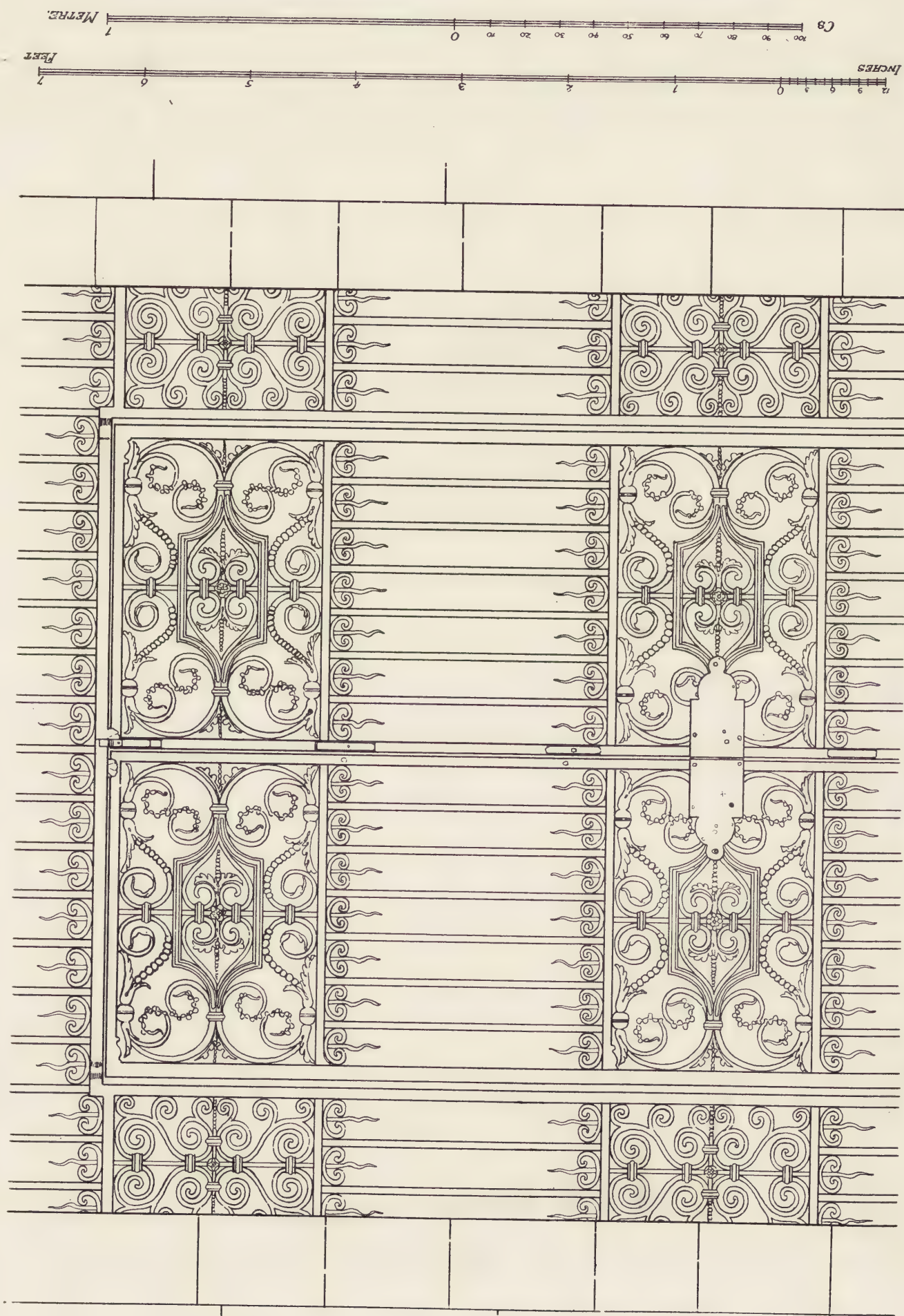
This font cover is executed in oak and was carved by Mr. Haughton, of Worcester. The design is very fresh and vigorous, and quite a thing apart from the customary modern Gothic model, the grouping of the angel figures being especially pleasing.



DETAIL OF IRONWORK TO GATE ON RIVER FRONT OF TRINITY COLLEGE LIBRARY, CAMBRIDGE.

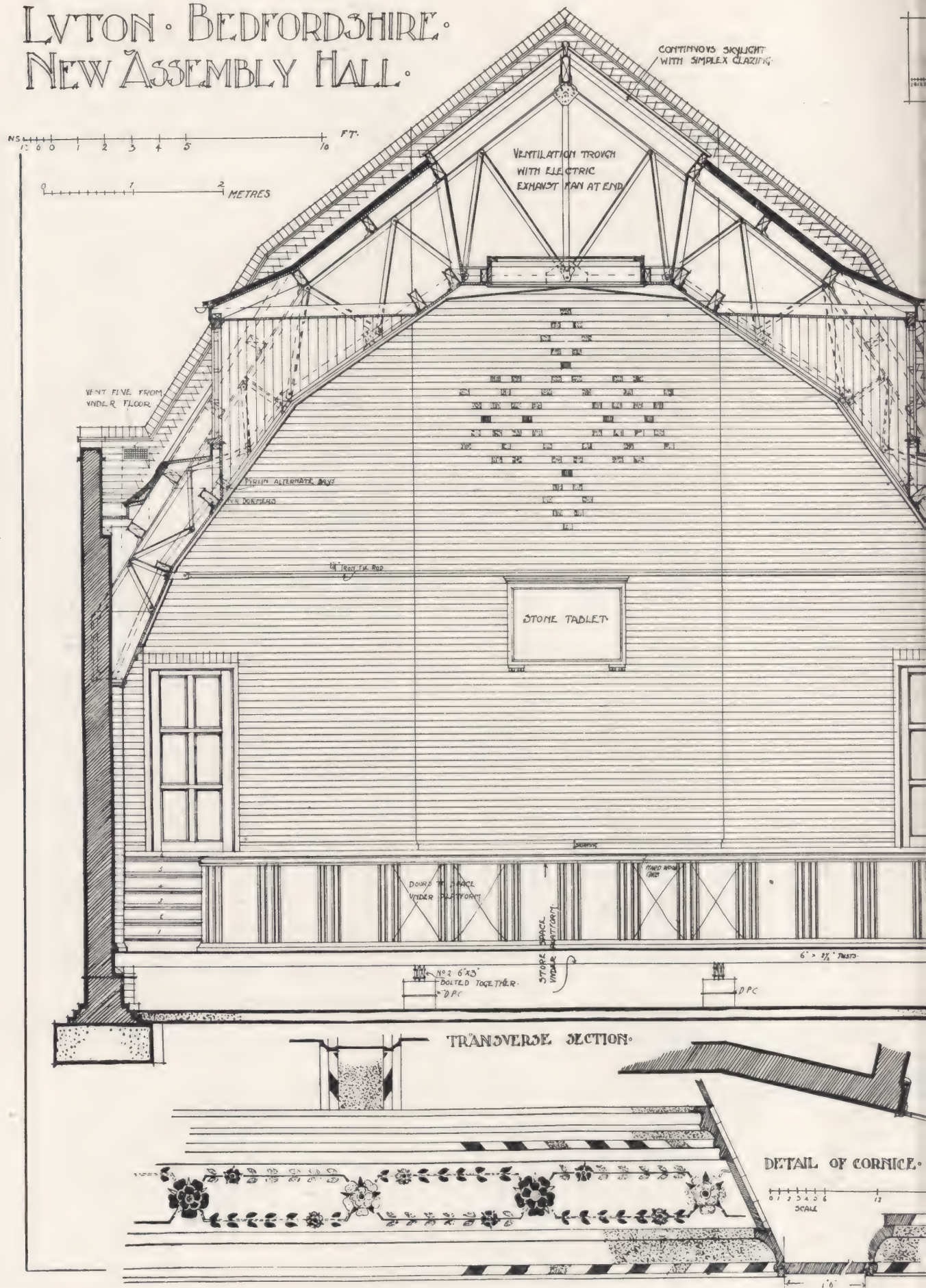
In the building accounts of Trinity College Library there is an item of £400 in favour of "Mr. Partridge, the London Smith, for three iron gates in cloister and the iron railings in the staircase." This is the only record. The gates were erected in 1691 and are of a quite unusual type of Renaissance ironwork.

Photo: "Details."



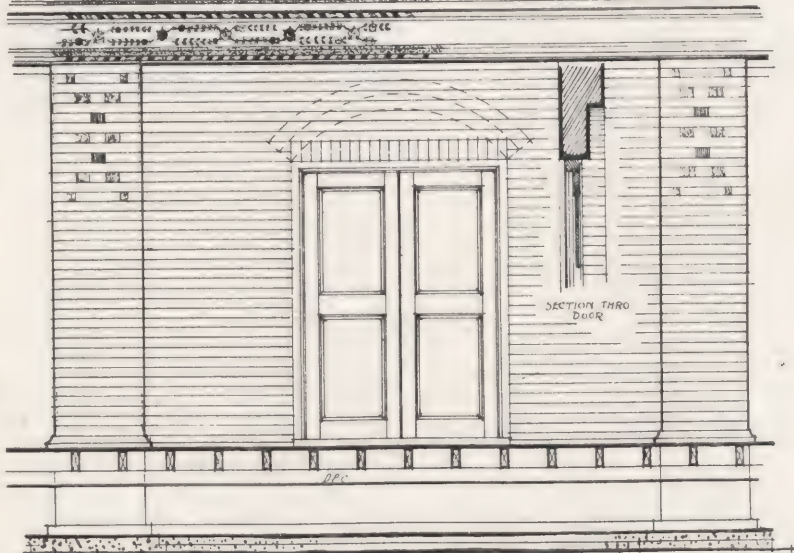
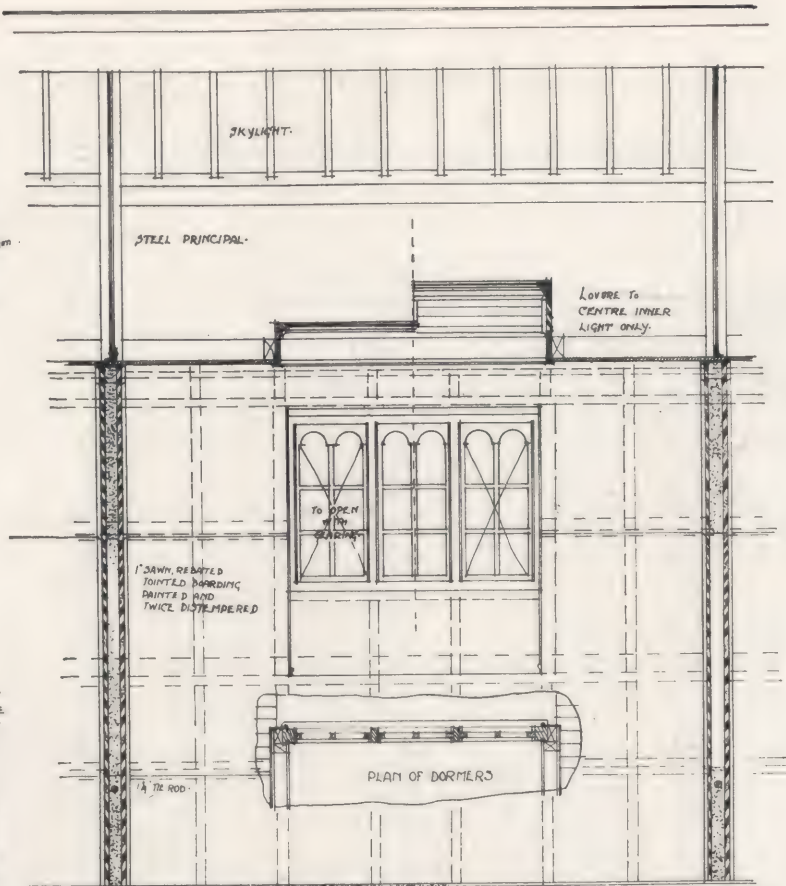
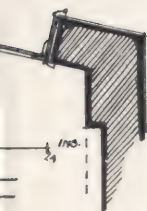
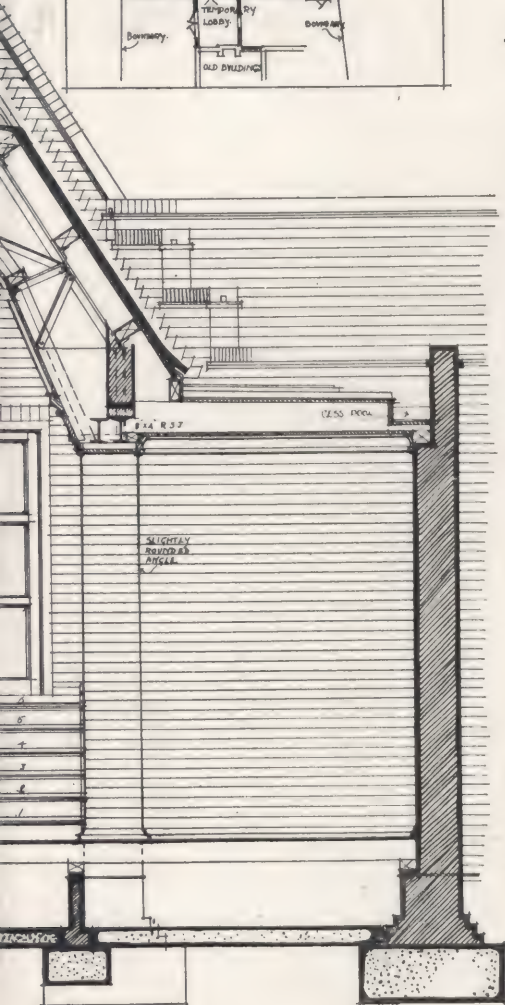
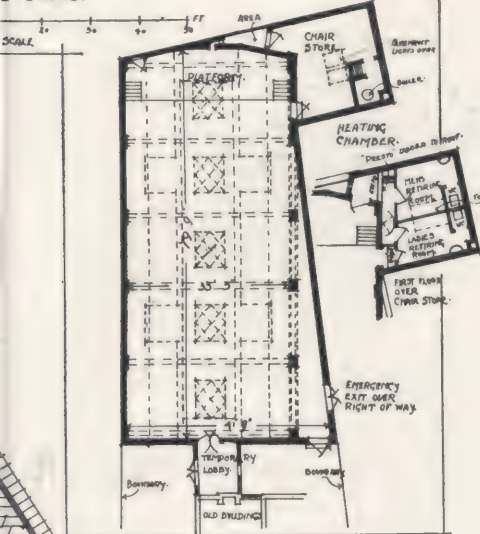
DETAIL OF GATE, TRINITY COLLEGE LIBRARY, CAMBRIDGE. MEASURED AND DRAWN BY JAMES JENNINGS.

FRIENDS ADULT SCHOOL. LYTON · BEDFORDSHIRE. NEW ASSEMBLY HALL.

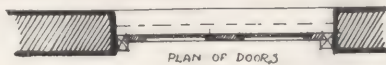


The roof over this hall is a very effective one, designed and carried out with great care. Owing to the position of the hall (which has no direct light), therefore, is admitted through a continuous skylight, glazed with "Simplex" glazing, with inner lights in the ceiling; and for ventilation, there being an electric fan at one end, which withdraws the vitiated air through louvres in the centre inner ceiling light; this can be changed three times per hour without draught. The floor consists of boarding on joists, in preference to wood blocks, so as to give a firm surface. The construction of the roof is with steel principals, boarded over, tie-rods being employed across the hall owing to the desire not to rely on the walls for support. The building contractors were Messrs. F. Wood & Co.,

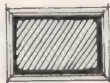
Y PLAN.



PART OF LONGITUDINAL SECTION.



PLAN OF DOORS



PLAN OF PIER

GEOFFREY LUCAS A.R.B.A.
14 MART ST. BLOOMSBURY, WC.
JANUARY 1909.

cently been built as the first part of a scheme of new buildings for the school), it was impossible to light it by windows in the walls. Dormers are also arranged in the roof. The space between the inner ceiling lights and the continuous outer skylight is utilised as an air being admitted into the hall through ducts taken from the end walls to behind the radiators. By these means the air in the hall a warm chamber of air under the building heated by the hot-water mains, which arrangement very effectively aids the heating apparatus. at the width, and also on account of the inability to obtain outside buttresses. Messrs. E. Wood & Co., Ltd., of London and Manchester, Luton. The hall measures 79 feet 6 inches by 33 feet 3 inches between the piers.



Photo: "Details."

ROOF OF ASSEMBLY HALL, FRIENDS' ADULT SCHOOL, LUTON. GEOFFRY LUCAS, A.R.I.B.A., ARCHITECT.

The interior walls are of red brickwork, and the ceiling is of rebated jointed boarding, painted and distempered, with a stencil pattern on the cornice and ribs in grey and black. The building is used for all sorts of educational, social and club purposes in connection with the work of the Friends' Adult School Union, which at Luton has a membership of upwards of 1,000.

NOTES.

THE fireplace is one of the inherent charms of the English room, and on that account especially it is gratifying to see how completely its design has

The Design of Fireplaces.

(*Fireplace in House at Wokingham, p. 53.*)

been emancipated from the stolidness of the Victorian era. The fireplaces of our grandfathers, as abundant examples remain to testify, combined what has been aptly described as "a minimum of heat with a maximum of blacklead," and they will always astonish us for the clever way in which it was arranged that all the warmth should be carried, without obstruction, up the chimney! Now, with our heads full of heat-units and our brains adapted to grapple with the nice distinctions between "radiation" and "convection," the effective angle of reflection, fuel economy, and all the refinements of scientific design, we have evolved a type which, so far as concerns the grate itself, is something altogether belonging to our own times, though we have gone back a century and a half for the design of the surround—albeit, with tiles and painted cast-iron mantels, there is no lack of adaptation in the fertile minds of the Thames Street merchants. And, bearing this fact in mind, we may well turn to the source of so much of our inspiration in all that relates to architectural design. The transactions of the learned and professional societies, as we know from painful experience, abound in dull matter, though, in the beneficent scheme of things, that bulk of profound knowledge is relegated to the dusty shelves of libraries: not, however, without its loss to us, for a certain proportion of real interest is buried with the rest. Such is the fate of an excellent paper on the subject of fireplaces which was read by Mr. Charles E. Sayer, A.R.I.B.A., Tite Prizeman and Silver Medallist, before the Royal Institute of British Architects nearly twenty years ago. Our attention has recently been drawn to it, and as relative to the present note we may now give it, in abstract, another lease of life:—Early in the seventeenth century we find what may practically be regarded as the origin of the modern or decorative chimney-piece. This, though an exotic introduced by Inigo Jones from Italy, executed in materials foreign to

this country—such as marble—and probably by foreign workmen, has yet a character of its own essentially different from anything that preceded it; and although it virtually became extinct with the overthrow and death of its creator's munificent patron, it was revived in the eighteenth century. The stormy period of the Great Rebellion and the Puritan rule which followed were almost blank in the history of art, while the Restoration, and the return of so many of the nobility from France, introduced a French feeling into the buildings of the period, and especially their interiors, though the native simplicity and directness of those who executed them gave this feeling for the most part a distinctively English dress. Sir Christopher Wren—if we may judge from his work at Hampton Court—did not attempt to alter the style of interior decoration which had grown up under these conditions, and the characteristic fireplace of the latter part of the seventeenth century, with its boldly moulded marble frame alone dividing it from the surrounding wainscot, is there seen to perfection. It would be difficult to find a treatment of the fireplace at once so homely and so dignified, or one in which it seems more thoroughly to belong to the general treatment of the room. In these respects the latter part of the seventeenth century had, in a sense, returned to the Elizabethan model. (A beautiful example may be found in the Board Room of the New River Company.) The fireplace at this period had really no shelf, and only a small cornice if rendered necessary by a set-back of the masonry. There is an angle fireplace in one of the small rooms at Hampton Court, with a series of step-like shelves over it, which is one of the most quaint and charming arrangements that could possibly be imagined. The bold marble mantel mouldings of this period, ranging from 8 ins. to 1 ft. or more in width, which exist in great variety all over the country, form of themselves an admirable study in the design of mouldings. The interiors of fireplaces changed but little during this century, being still arranged in the finer houses to burn wood. The characteristic firebacks of the period, however, must not be passed without notice. These began in the sixteenth century with rude castings of the

arms or cognisance of the owner, but the Dutch, in the seventeenth century, seem to have first given up the armorial device and substituted therefor rudely modelled emblematic figures on homely "Bow-pots," and these backs were very largely imported and copied in England: indeed, modern castings from them are frequently used at the present day. But to continue the consideration of the surrounding design. The great architects of the early part of the eighteenth century—Vanbrugh, Kent, and Gibbs—turned their attention to the works of Inigo Jones, and, in a greater or less degree, drew their inspiration from him. The style of chimney-piece he had introduced was revived, and became the eighteenth-century type, passing through various gradations, from the massive boldness of the earlier Queen Anne work to the extremely delicate work of the Brothers Adam in the latter part of the century: the omnipresent brothers returning to the simpler forms of the earlier part of the century and refining them, replacing the original robustness by elegance, carving them with exquisitely wrought imitations of antique Roman ornament, and reducing their proportions, "fine by degrees, and beautifully less," till the mantels became at last little more than backgrounds for ornament, though displaying great refinement and some dignity. The end of the century saw a reversion to extreme rigidity and simplicity, the mantels of this period (generally of marble) relying for their effect almost exclusively on much repetition of straight lines in delicate mouldings, reedings, and flutings: and so paving the way for the Greek Revival, to be followed (after passing through the debasing period of the early nineteenth century, when mirrors took the place of pictures over the mantels, and the cornice became a mere shelf so lowered as to enable the exquisites of the Count d'Orsay type to assume their most effective poses whilst resting an elbow thereon) by the Gothic Revival, the Queen Anne Revival, and so on to the present day: at which point we may leave the subject, though in regard to the Gothic Revival it may be added that, in spite of brilliant exceptions, it did not produce a chimney-piece worthy of notice, even the genius of Burges seeming unequal to the task, for the immensely massive stone fireplaces with which he endowed the principal rooms at Gayhurst Manor, despite their masculine design and excellent execution, have an utterly unsympathetic appearance, and are quite out of keeping with the homely Georgian rooms in which they are placed, though they certainly vindicated their mediæval character in one respect, for they smoked dismally—a defect which was ultimately cured by the adoption of iron canopies and other expedients.

"THE reputation of an artist is often an affair of accident. Though history rights itself in the long run, men have owed their eminence to fortunate

The Unknown Architect.

(*Abingdon Town Hall*,
p. 69.)

circumstance, or adroit advertisement, and architects are more particularly liable to these caprices of fame, inasmuch as their works are stationary—that is, they cannot be exhibited in galleries, and their merits or demerits have to be taken on faith. Such a building, for instance, as the old Bethlehem Hospital, or the Town Hall at Abingdon, would not have disgraced the architect of Chelsea Hospital. Yet the names of their designers are unknown, and some of by no means the least attractive buildings of the eighteenth century are by unknown men." Thus Mr. Reginald Blomfield in his "History." With regard to Abingdon Town Hall, however, Mr. Loftie has made it tolerably certain as to who the designer was. Local tradition ascribes it to Inigo Jones, but, as Mr. Loftie points out, that great architect died in 1652, whereas the old Market House at Abingdon was not pulled down until 1677—quarter of a century later, while the new Market House (now commonly, though not correctly, known as Abingdon Town Hall) was not commenced until 1678. Hence there is no question that the modern inscription on the building is wrong. Another claim for the authorship has been made in favour of John Webb, who succeeded to Inigo Jones's practice—this claim put forward on such authority as that of Mr. Blomfield, who hazards the suggestion on the strength of "Ashdown," in the same county, which is one of the recognised works of John Webb, and bears very considerable resemblance to Abingdon Town Hall. But here, again, a difficulty arose by reason of the fact that Webb had been dead three years when the old Market House was pulled down. The problem, however, may be said to have been solved by Mr. Loftie, who had the good fortune to get possession of the accounts for the building of the new Market House (which was originally designed as an assize court). The first item in these accounts, dated January 1st, 1678, runs as follows:—"To Christopher Kempster in part for monies due to him for building the Sessions House—£30." This entry does not, it is true, absolutely establish him as the author of the design, but when we bear in mind that Kempster was one of Wren's clerks at St. Paul's—not a common workman, but a person of considerable parts—it seems very probable that it was he who prepared the design.

THE general public do not recognise in Waterloo Bridge the magnificent design that it is. They much prefer the Tower Bridge! However, the

The
Architecture
of Bridges.

Waterloo Bridge, p. 55.

final opinion on these matters rests with the better informed, and, without question, all architects will agree that Waterloo Bridge is an exceedingly noble masonry design. Professor Beresford Pite, for example, considers it to be a convincing exhibition of the artistic value of that absolute solidity and convincing stability which masonry bridges possess almost inherently. "Lightness of line in the nine-fold arcade gives scale to the river and adjustment to the wonderful façade of Somerset House, while the later Embankment wall, itself masterly in simplicity and power, has not injured the grouping. The criticism that the twin columns which decorate the piers are superfluous should be qualified by the consideration that, though their main purpose is artistic, their presence modifies the proportions of the piers to the practical extent of subduing them to balance the slender masses of the spandrels and the lightness of the bridge upon the crowns of the arches. Without these columns the bridge would appear thin between the piers." There is, indeed, very little in the design that can be criticised, so completely has Rennie done his work. Modern problems of traffic have, of course, rendered the bridge wholly inadequate, but it is to be hoped that the structure will not be tampered with in order to get additional width, by corbelling or other means, for the result is sure to be disastrous. London Bridge has suffered from that attempt, and Waterloo Bridge now remains to us an untouched heritage from the hand of a man who was a really great designer, and the product of a school which finds no counterpart in our own country at the present time, for, as Professor Pite says: "The singleness of purpose in expression attained by consistent concentration of study upon the classic Orders, the fine appreciation of subtle delicacy of proportion, and the beauty and refinement of line evidenced both by Waterloo and London Bridges, are not the product of a single effort on the part of a talented designer. The necessary atmosphere, both for the student and for the public, is now lacking to us, and, unless by sheer and feebly-conceived copying, it is against all the probabilities of the time that similar bridges could be produced for or by public bodies of the twentieth century.

Our eyes are enlightened, the honey has fermented, our palates are tinctured, and the light diet of pure form palls. Not but there are attempts at naïve simplicity, which result in emptiness of interest, or that the revolt against the picturesque (save the mark!) and meaningless ornamented construction is not healthy; but the stepping-stones to such refinement and power of design are by the considered elimination of forms that become superfluous and by the emphasis consequently attained by that which remains. Initial emptiness is barren of suggestion, and emphasis by imported rather than integral ornament is soon discounted. The architectural atmosphere is largely the product of the architect; the architect is ultimately, perhaps now as always, the pupil of masters—that is, of a school, and the school is the home of doctrine. The fear of dogma in architecture has followed its misapplication, and glancing from Waterloo and London to Westminster, Blackfriars, and the Tower Bridges the change, both of temperature and of the constituents of the architectural atmosphere, may be noted with some sense of demonstration. Something happened to make these later works possible which had not been in the slighted early years of the past century. . . . Conflicting architectural standards have wrought not unnatural confusion in the child-like minds of artistic engineers, and while we mock at their ornaments, despise their parapets, and belabour their turrets with the battering-rams of professional criticism, the world may well laugh if, in up-to-date enlightenment, we can only advise them, in consequence, to rub out all the architecture and let the naked truth speak for itself. Architects might be sheltered in such an alternate hot and cold treatment of iron and steel work design, but assuredly ought to have a doctrine according to knowledge for the architectural problem of the æsthetic treatment of masonry bridges. . . . The conclusion might appear reasonable that the succession of iron to the inheritance of stone has inevitably severed traditional descent in design, and that London Bridge is as necessarily the last word in masonry as Vauxhall is the latest in steel. The long succession of London iron and steel bridges, broken only by the granite bridge at Putney, points in this direction, as well as indicates that if you want another there is nothing else to be done but to repeat the Swan-song and again reproduce the record of London Bridge."

IN the records of Trinity College, Cambridge, there is a very quaint letter written by Sir Christopher Wren to Dr. Barrow, the Master, in regard to the

Trinity College
Library,
Cambridge.

*Detail of Gate on River
Front, p. 60.)*

design of the well-known Library. Wren (who gave his services gratuitously as architect of the building, presumably by reason of his friendship with Dr. Barrow) sent with this letter six "figures" (*i.e.*, elevations, plans, and sections), and, referring to the elevation of the building to Nevile's Court, he says: "I chose a double order rather than a single, because a single order must either have been mutilated in its members or have been very expensive, and if performed would not have agreed with the lownesse of the porches, which would have been too darke and the solids too grosse for the openings. I have given the appearance of arches as the Order required fair and lofty: but I have layd the floor of the Library upon the impostes, which answar to the pillars in the cloister and the levels of the old floores, and have filled the Arches with relieues of stone, of which I have seen the effect abroad in good building. . . . By this contrivance the windows of the Library rise high and giue place for the desks against the walls, and being high may be afforded to be large, and being wide have stone mullions and the glass pointed, which after all inventions is the only durable way in our Climate for a publique building, where care must be had that snowe driue not in. I have giuen noe Frontispiece to the midle then Statues, because in this case I find any thing else impertinent, the Entrances being endwais and the roof not suiting it." These statues, Wren says, "will be a noble ornament, they are supposed of plaister, there are Flemish artists that doe them cheape." The river front is spoken of as being designed "after a plainer manner to be formed most with Ashler, the three portalls one against each cloister and one in the middle and the pavillions for the stairs giue it grace enough for the viewes that way." And then, speaking generally, he remarks to Dr. Barrow: "I suppose you have good masons, how ever I would willingly take a farther paines to giue all the mouldings in great, wee Architects are as great pedants as Criticks or Heralds. And therefore if you approue the designes let the mason take his measures as much as is necessary for the present setting out the worke and be pleased to transmit them to me again, and I shall copy out partes of them at large more proper for the use of the workmen, and giue you a carefull estimate of the charge, and return you again the originall designes, for in the handes of the workmen they will soon be defaced that they will not be able from

them to pursue the worke to a conclusion." The master-mason in charge of the work was Robert Grumbold, who received £4 4s. per month for his services. The Library was commenced in 1675.

* * * * *

WHO has not experienced that jar to the eye which one generally gets on revisiting an old church that has been restored? So far as actual decay is concerned, there must inevitably be

The Spoilers.

a replacing of old with new work, but there are multitudinous details which are altered for no justifiable reason — details of stonework recarved in a hard, uninteresting fashion, with every particle of the old feeling irrevocably lost; details of woodwork "brightened up" with an appalling abundance of glossy varnish (in which particular the woodwork of even Wren's churches in the City has suffered grievously); details of mellowed walling scraped afresh or repointed in harsh lines of white cement; old windows which, if filled only with clear glass panes in diamond came, were at least simple and innocuous—now replaced by that bane of all churches, the memorial stained-glass window as represented by the three-colour process in the manufacturer's catalogue: and all the refurbishing and fresh paint and lacquered brasswork and stencilling of texts in red ochre and black so dear to the heart of the clerical restorer. The whole thing has been very aptly set down by Mr. A. C. Benson in "The Upton Letters." Visiting a little out-of-the-way church in the Cotswolds as a literary, artistic nomad, the writer saw at a glance how very neat and spruce it was, for it had just suffered a restoration. "The walls were stripped of their old plaster and pointed, so that the inside is now rougher than the outside—a thing the ancient builders never intended. The altar is fairly draped with good hangings behind, and the chancel fitted with new oak stalls and seats, all as neat as a new pin. As I lingered in the church, reading the simple monuments, a rosy, burly vicar came briskly in, and, seeing me there, courteously showed me all the treasures of his house, like Hezekiah. He took me into the belfry, and there, piled up against the wall, were some splendid Georgian columns and architraves, richly carved in dark brown wood. I asked what it was. 'Oh, a horrible, pompous thing,' he said; 'it was behind the altar—most pagan and unsuitable; we had it all out as soon as I came. The first moment I entered the church I said to myself, *that* must go, and I have succeeded, though it was hard enough to collect the money, and actually some of the old people here objected.' I did not feel it was worth while to cast cold water on the good man's satisfaction—but the pity of it!"

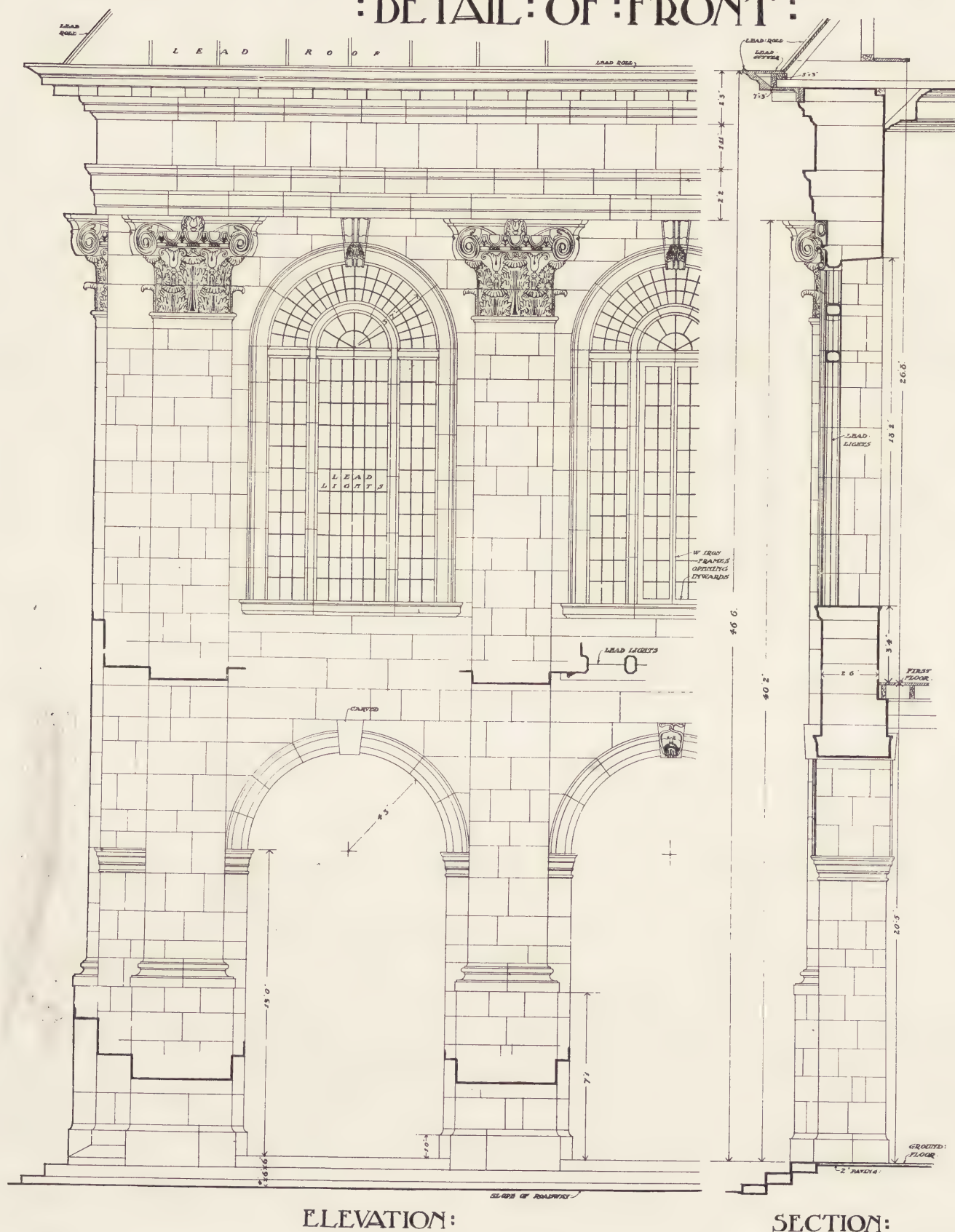


THE TOWN HALL OR "MARKET HOUSE" AT ABINGDON, OXFORDSHIRE.

The design of this fine building has been attributed to various architects (among them Inigo Jones and John Webb), but there seems little doubt that the real designer was Christopher Kempster—one of Wren's clerks at St. Paul's (see the "Note" on page 66). The building, therefore, belongs to the latter part of the seventeenth century. It stands isolated in the Market Square, measuring about 63 ft. by 35 ft. externally. The large hall on the first floor was originally an assize court, but is now used as an art school, for which purpose it is admirably suited.

ABINGDON: TOWN: HALL:

: DETAIL: OF: FRONT :



ELEVATION:

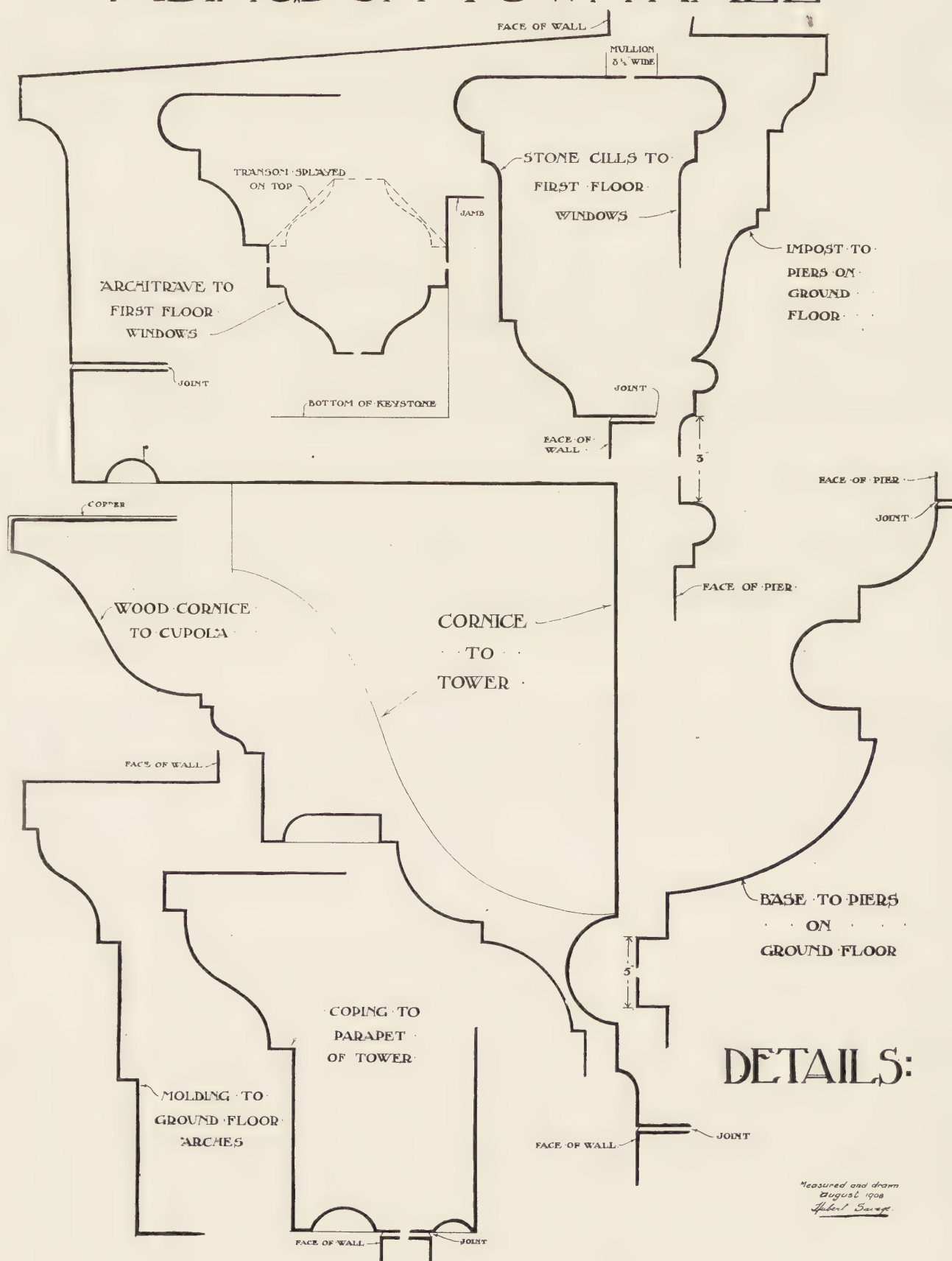
SECTION:



MEASURED AND DRAWN BY HUBERT SAVAGE.

The building is of ashlar stone of oolitic formation, possibly from a local quarry. The principal, or south, front consists of four bays, while the east and west fronts have two bays each, with a semi-circular arched opening between the piers, and, above, a semi-circular-headed window glazed with leaded lights. The pilasters have Composite capitals. The cornice is of wood, painted white; the sloping roof is covered with lead, the flat also being lead-covered; and the wooden cupola has a copper roof crowned by a brass ball and wrought-iron vane.

ABINGDON: TOWN: HALL:



0 12 INCHES 11 10 9 8 7 6 5 4 3 2 1 0 FOOT.

10 0 10 20 CENTIMETRES
CENTIMETRES 10 9 8 7 6 5 4 3 2 1 0

MEASURED AND DRAWN BY HUBERT SAVAGE.

These mouldings are of very refined outline, and merit the closest inspection.



Photo : "Details."

DOORWAY TO NO. 25, CRUTCHED FRIARS, LONDON, E.C.

No. 25, Crutched Friars is a fine old Georgian town house, now used as offices. It contains a richly treated open newel stair of imposing dimensions rising through three storeys, and other details of interest besides the doorway shown. In this example the purposeful character of the vigorous curves of the architrave and pediment is particularly noteworthy. The small central pedestal, now vacant, no doubt once bore a shield of arms or emblem, and the whole design seems intended to emphasise this point. The iron railings appear to be original, but the double-margin door and delicate lead fanlight are obviously of later date.

№ 25 CRUTCHED FRIARS ENTRANCE DOORWAY.

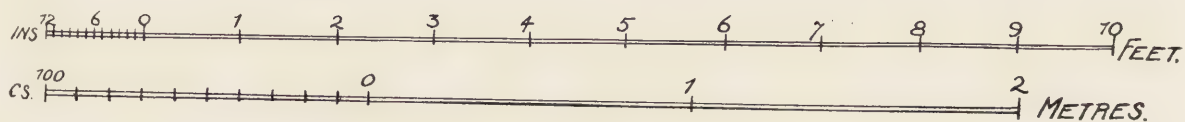


NOTE
THE DOORWAY
IS CONSTRUCTED OF
WOOD • WEATHERINGS
OF PEDIMENT AND
OTHER PROJECTIONS
COVERED WITH LEAD
• THE DOOR AND LEAD
FANLIGHT ARE LATER
• BASES OF PILASTERS
RECENT REPARATION

SECTION



• EDWIN GUNN • MEAS
• ET • DELT •



MEASURED AND DRAWN BY EDWIN GUNN, A.R.I.B.A.



GROUND-FLOOR WINDOWS TO NEW CENTRAL CRIMINAL COURT, OLD BAILEY, LONDON.
THE LATE E. W. MOUNTFORD, F.R.I.B.A., ARCHITECT.

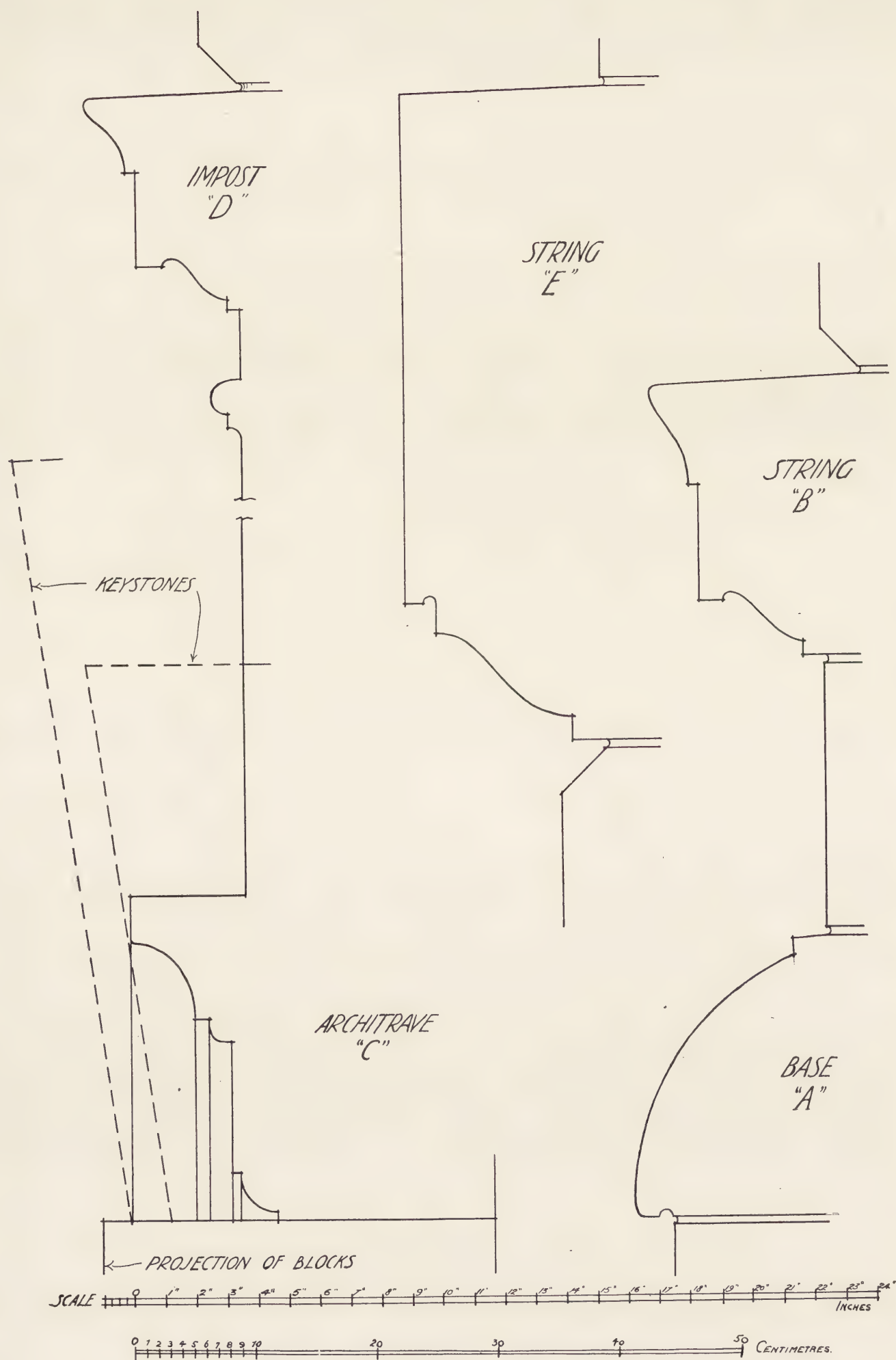
Photo: "Details."

There is a range of these windows on the Old Bailey front, the two here shown being at the Newgate Street end. Up to the level of the main string-course the stone of old Newgate Prison, having been redressed, was used, the remainder being in new Portland stone. The plinth, up to the sill of the windows, is of grey unpolished Cornish granite.



DETAIL OF GROUND-FLOOR WINDOW, NEW CENTRAL CRIMINAL COURT, LONDON:

The carving was executed by Mr. Gilbert Seale, the lead glazing is by Messrs. Henry Hope and Sons, Ltd., of Birmingham, and the casements (with oak frames) are by Messrs. The Crittall Manufacturing Co., Ltd., of London.



GROUND-FLOOR WINDOWS TO NEW CENTRAL CRIMINAL COURT, LONDON: DETAILS OF MOULDINGS.

DETAILS.

No. 4. VOL. I.

APRIL, 1909.



Photo : "Details."

CARYATIDES ON THE OPÉRA COMIQUE, PARIS. LOUIS BERNIER, ARCHITECT.

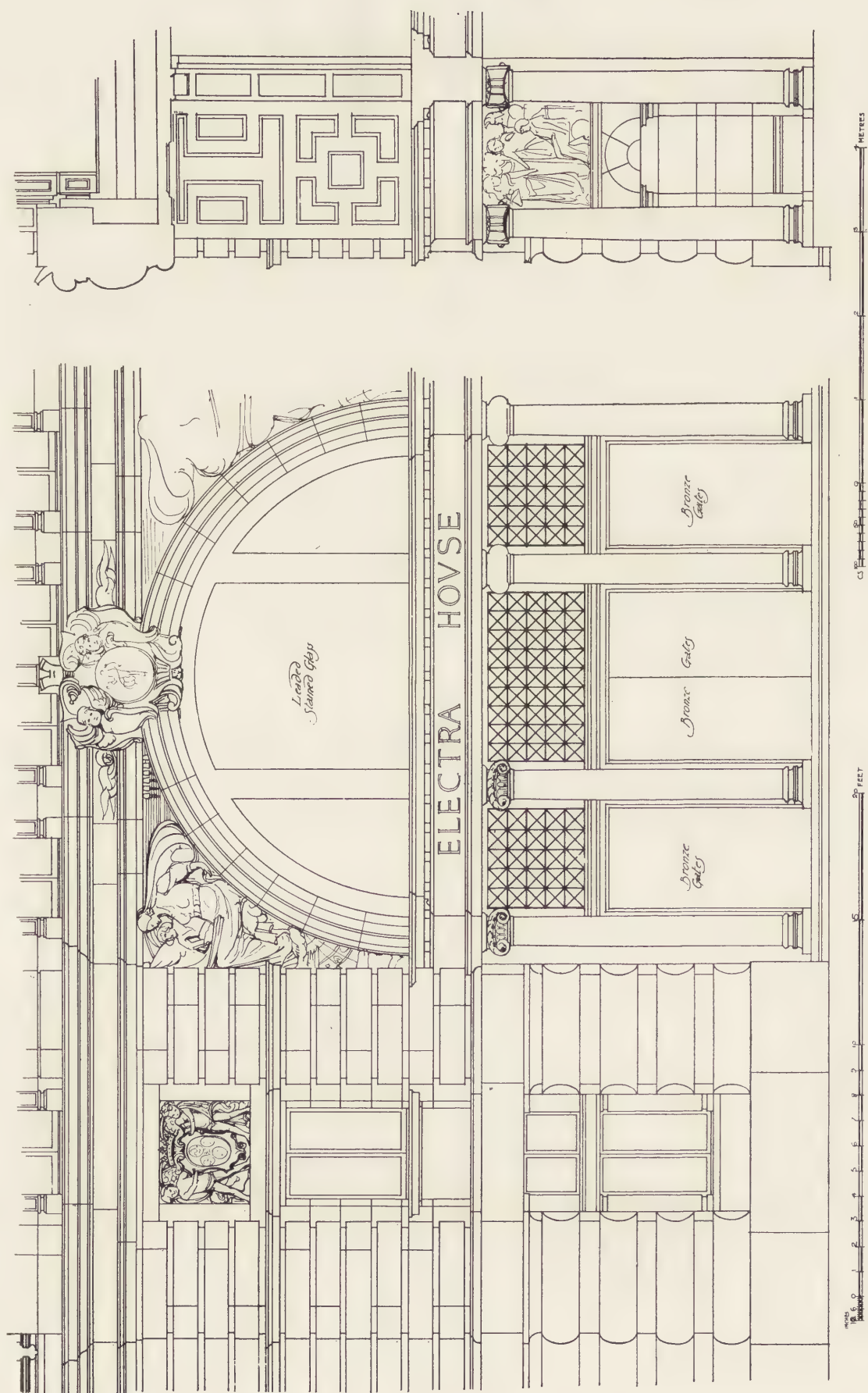
These figures, about life-size, are fine examples of French academical sculpture, especially noteworthy for their strong grouping and for the beauty of their drapery. They come below the main cornice of the building, as indicated by the small photograph reproduced on page 92 of this issue.

There are six of these caryatides on the façade to the Place Boieldieu, all in stone, by Michel, Allar and Peynot.



FIGURES IN PANEL ON ELECTRA HOUSE, FINSBURY PAVEMENT, LONDON. ALFRED DRURY, A.R.A., SCULPTOR.

Mr. Drury's sculpture is characterised by a special grace of composition and modelling, and this is a delightful example of his work. The position of the panel is shown by the detail drawing reproduced on the opposite page. There are several other similar panels on the building, each bearing the seal of one of the companies allied to the Eastern Telegraph Co., for whom Electra House was erected.



DETAIL OF ELEVATION SHOWING POSITION OF SCULPTURE ON ELECTRA HOUSE, LONDON, JOHN BELCHER, R.A., F.R.I.B.A., ARCHITECT.

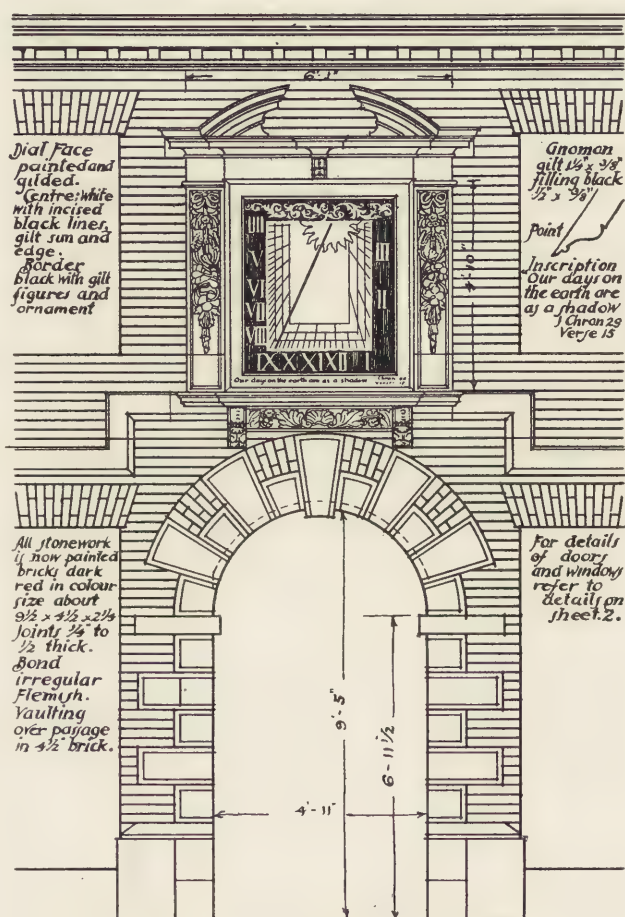
The sculpture in the panel is by Mr. Alfred Drury, A.R.A., who also modelled small panels on the bronze entrance doors. The sculpture in the spandrels is by Sir G. Frampton, R.A., and that on either side of the entrance by Mr. F. W. Pomeroy, A.R.A.



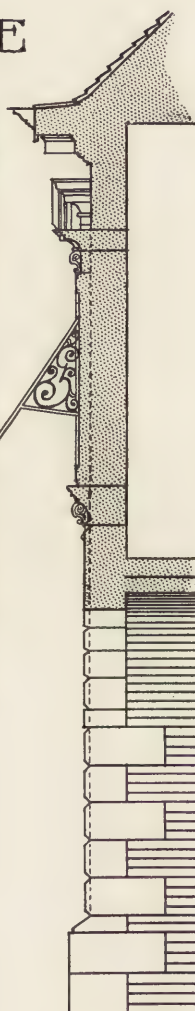
SOUTH ENTRANCE TO COLLIN'S HOSPITAL, NOTTINGHAM.

This is a most interesting example of early eighteenth-century work, though the name of the architect is not known. All the essential particulars of the materials and construction are given on the drawing reproduced on the next page.

COLLINS HOSPITAL NOTTINGHAM DETAILS OF SOUTH ENTRANCE

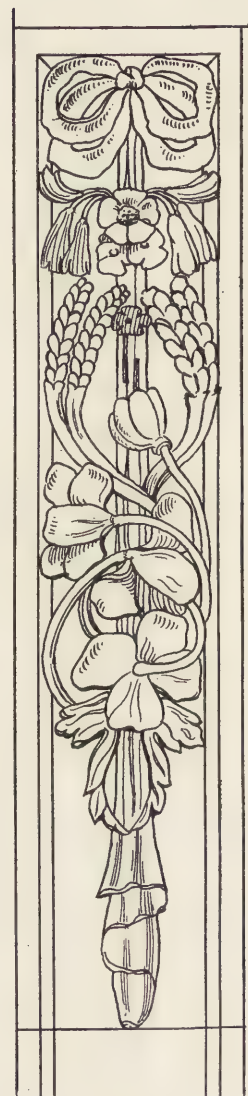


ELEVATION

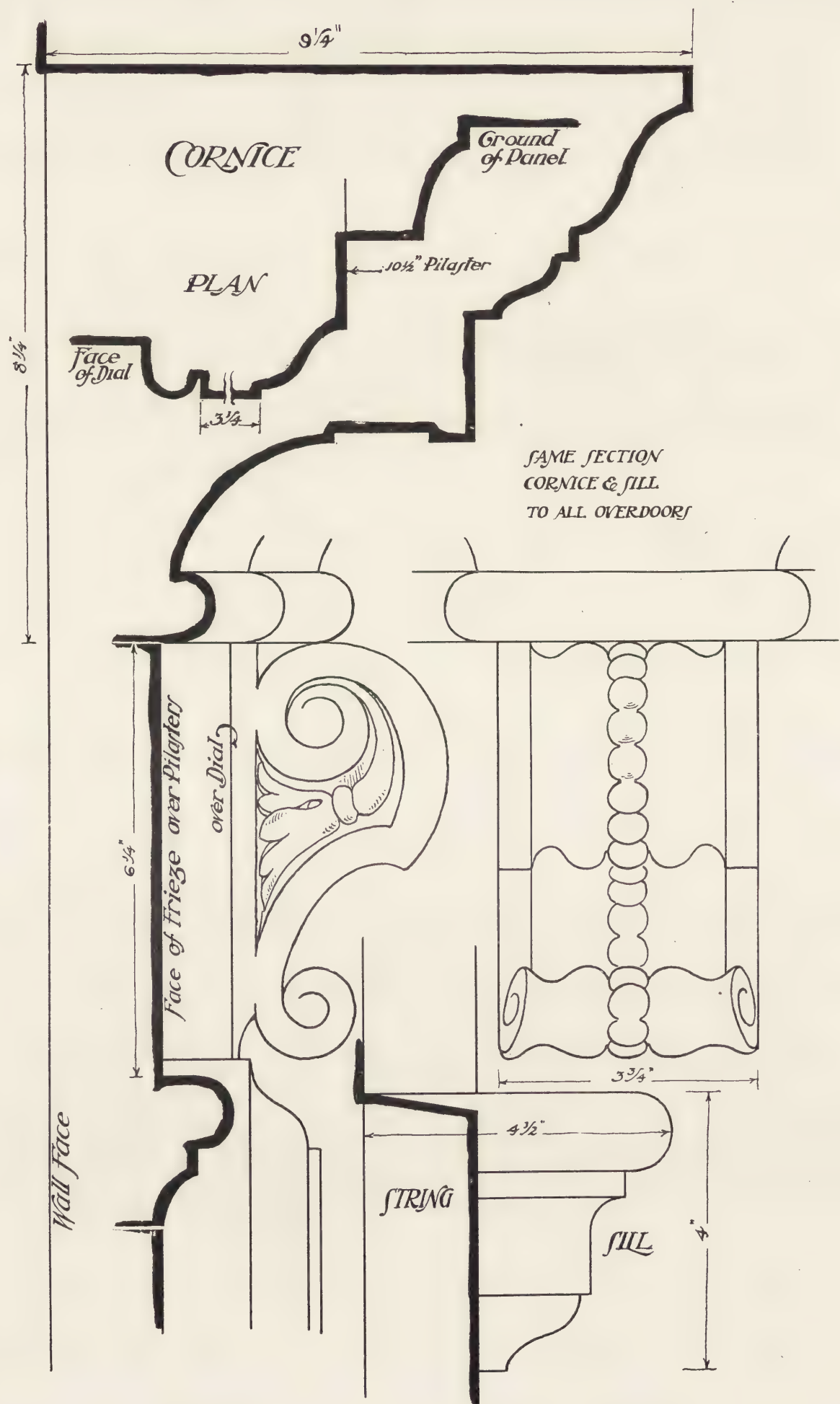


SECTION

INCHES FEET

CARVING
IN PANEL

MEASURED AND DRAWN BY W. B. COLTHURST.



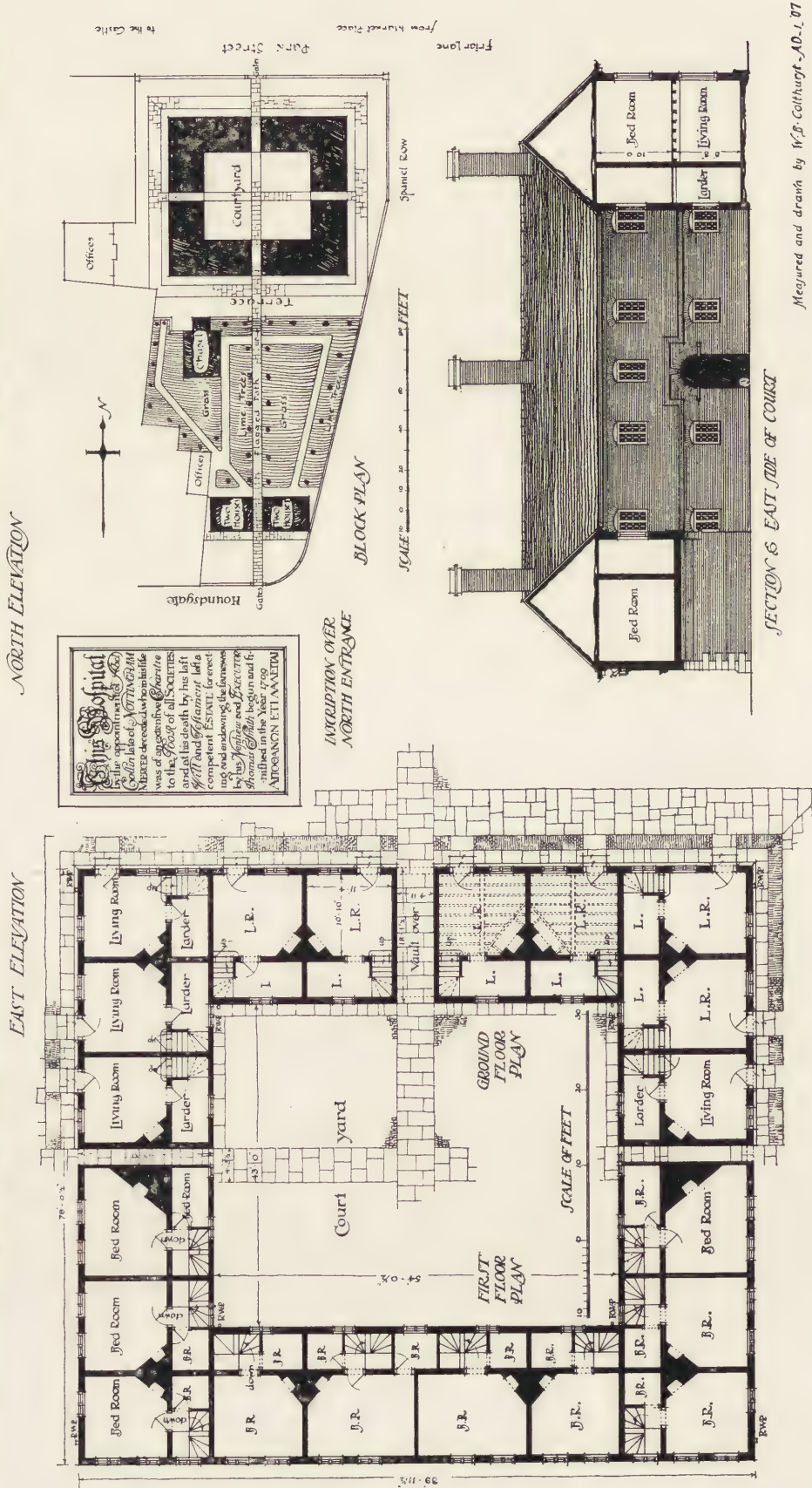
DETAILS OF SOUTH ENTRANCE TO COLLIN'S HOSPITAL, NOTTINGHAM.

MEASURED AND DRAWN BY W. B. COLTHURST

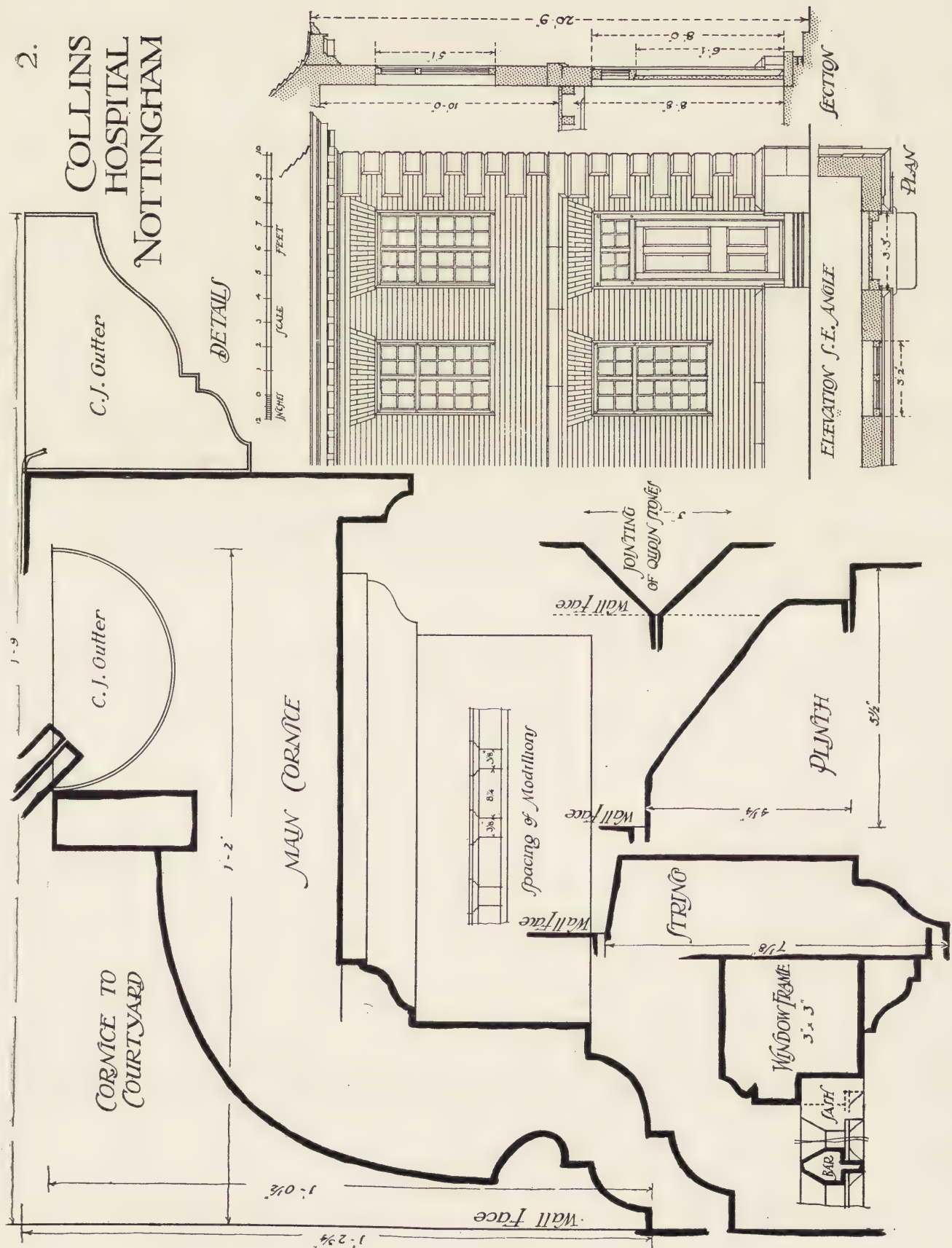


NORTH ENTRANCE TO COLLIN'S HOSPITAL, NOTTINGHAM.

The general dimensions of this entrance correspond with those of the south entrance, of which complete details are given on the two preceding pages, and as the carving on either side of the panel is shown very clearly by this illustration, further drawings are not necessary. The doorway in its relation to the whole front is shown by the north elevation on the next page.

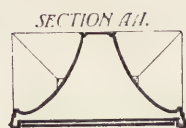


To the inscription over the north entrance, given above, it may be added that the hospital was founded originally for the reception of 24 poor men and women, each of whom was provided with two comfortable apartments, and 2s. per week, with a ton and a half of coals per annum,

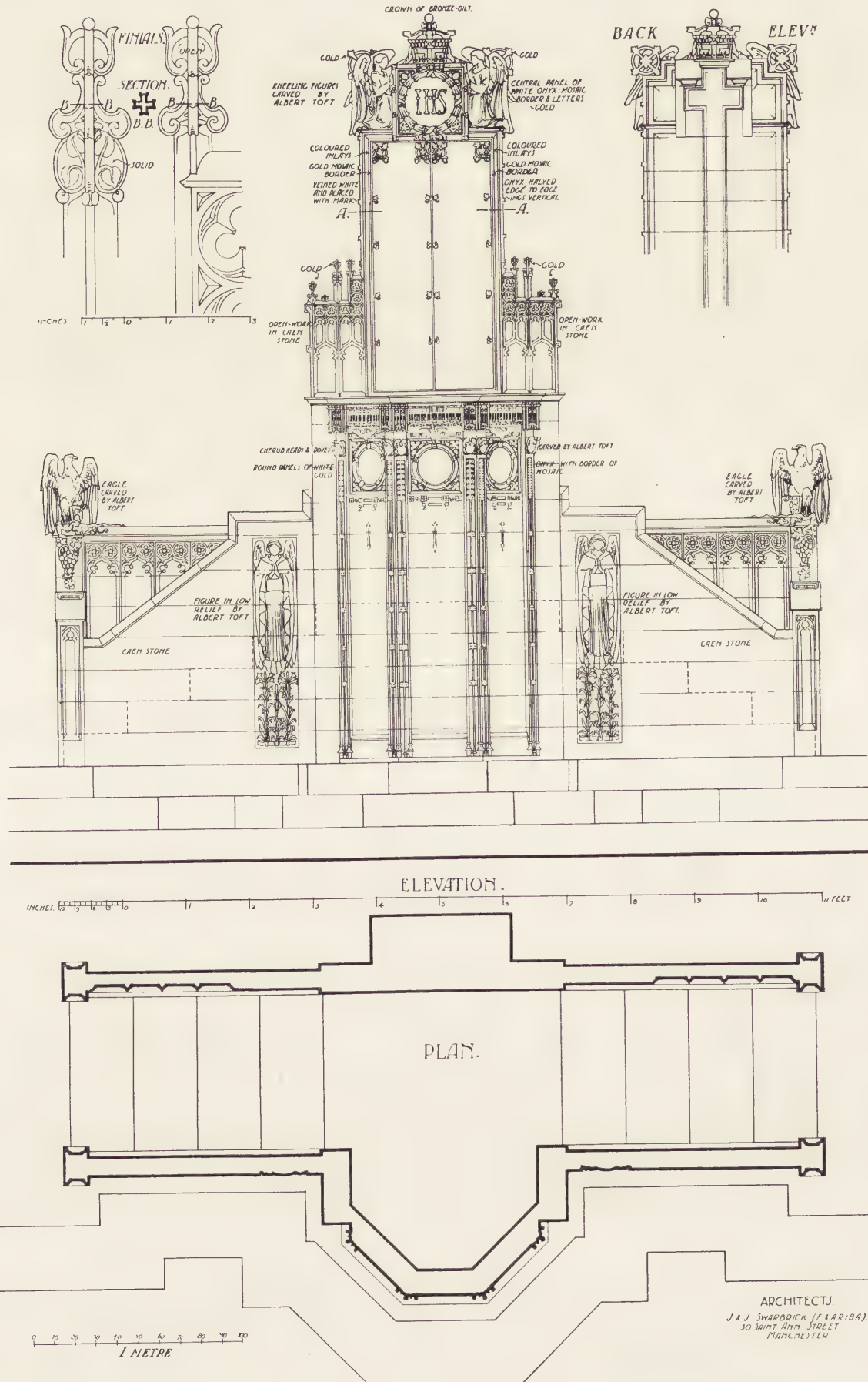


MEASURED AND DRAWN BY W. B. COLTHURST.

THE EADIE MEMORIAL CHURCH : PALATINE



PULPIT: CONGREGATIONAL
ROAD · MANCHESTER · 1906.



This pulpit occupies a central position in the church, in front of the organ, and is flanked by low traceried walls on either side. The main portion of the work is in Caen stone, but from the particulars given on the drawing it will be seen that the back of the pulpit is inlaid with slabs of onyx, framed in by gold mosaic in narrow strips, a similar enrichment being adopted for the carved portion of the front; the stonework also is laid with gold leaf in places, and, with the copper-gilt crown at the summit, the whole effect is very rich. Mr. Albert Toft was the sculptor of the figure work, Messrs. William Hilton and Sons, of Manchester, being responsible for the remainder.

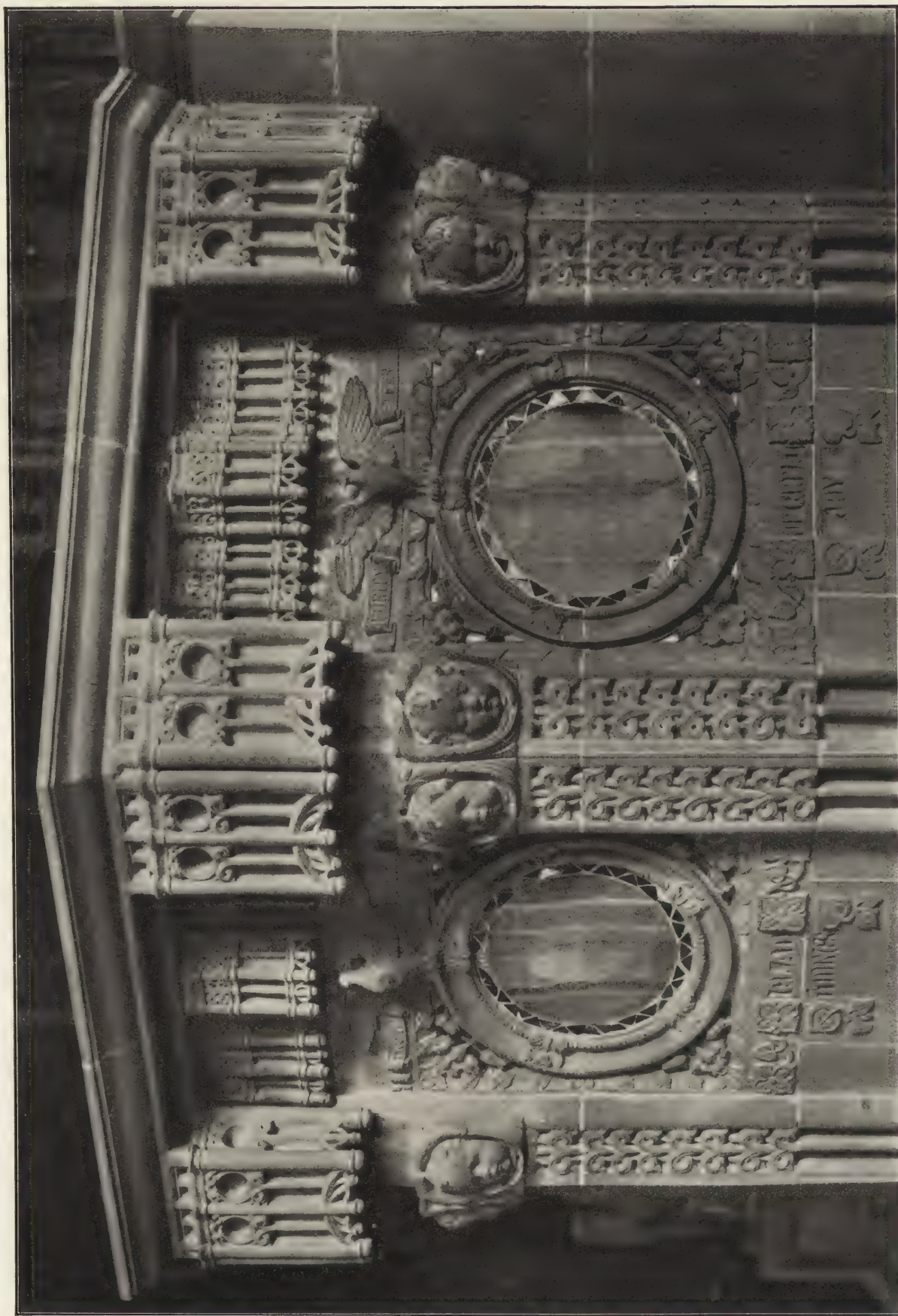
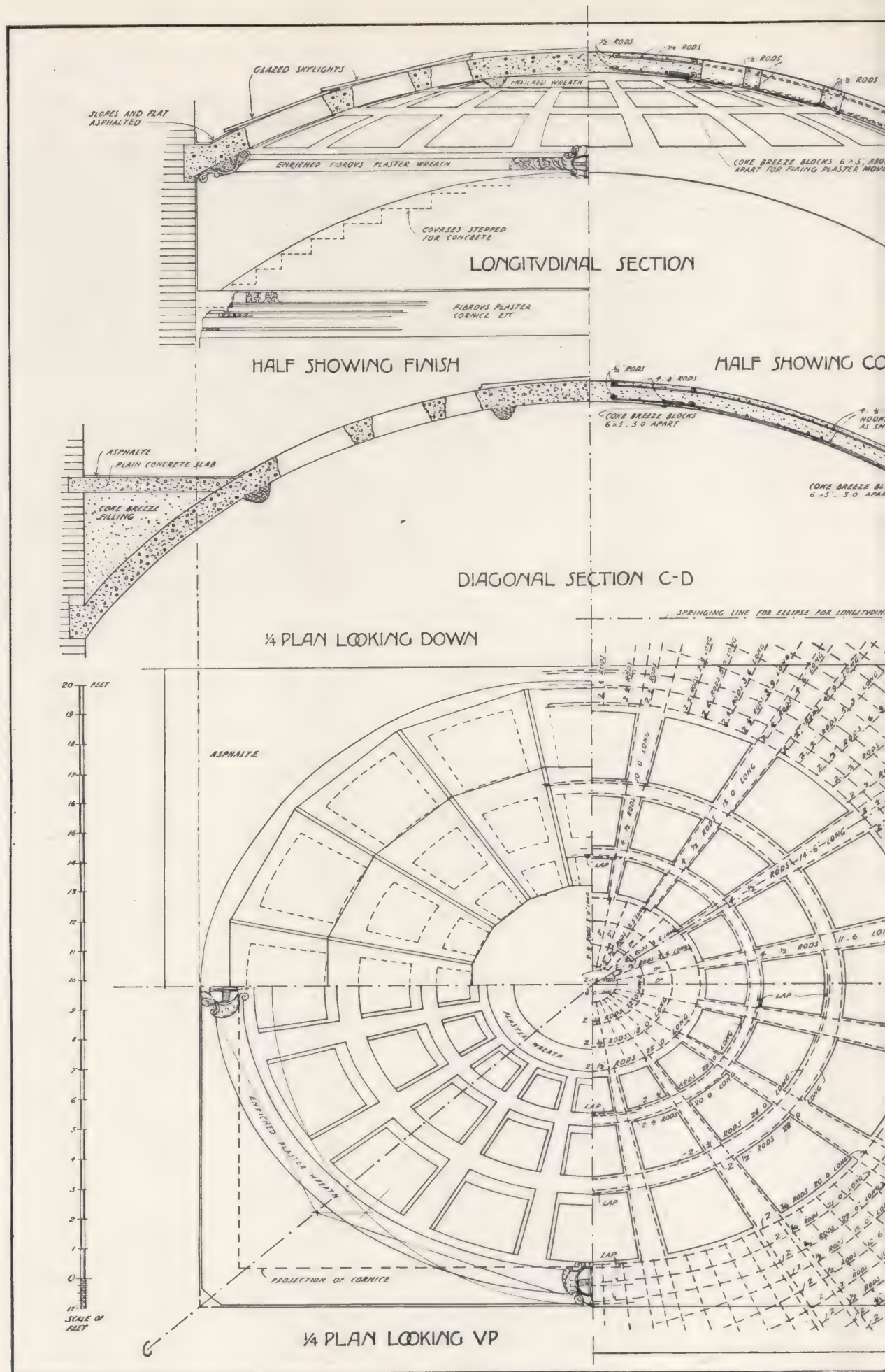


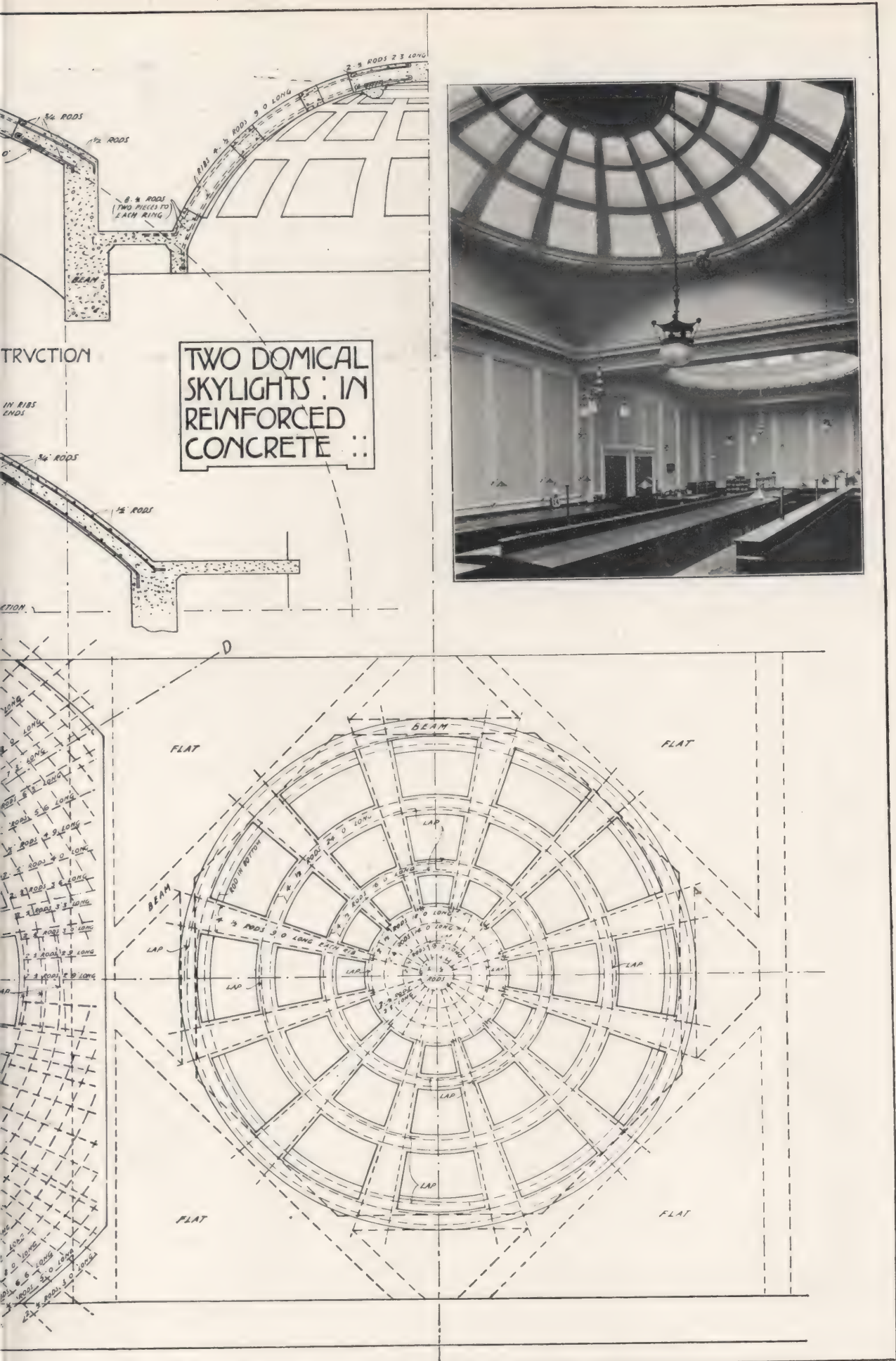
Photo : Thomas Lewis.

DETAIL OF EADIE MEMORIAL PULPIT, CONGREGATIONAL CHURCH, MANCHESTER ALBERT TOFT, SCULPTOR.
J. & J. SWARBRICK, F. & A.R.I.B.A., ARCHITECTS.

This is a virile piece of modern Gothic, ordered in design, and full of charm. The photograph shows the detail very clearly, though, of course, it lacks the effect of colour which is given to the original by the circular panels of onyx, surrounded by gold mosaic.

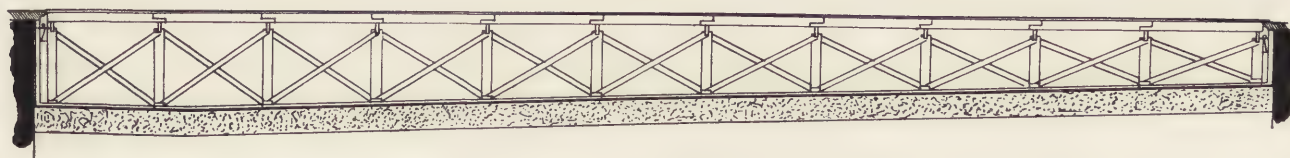


W. DUNN & R.



ATSON, FF.R.I.B.A., ARCHITECTS.

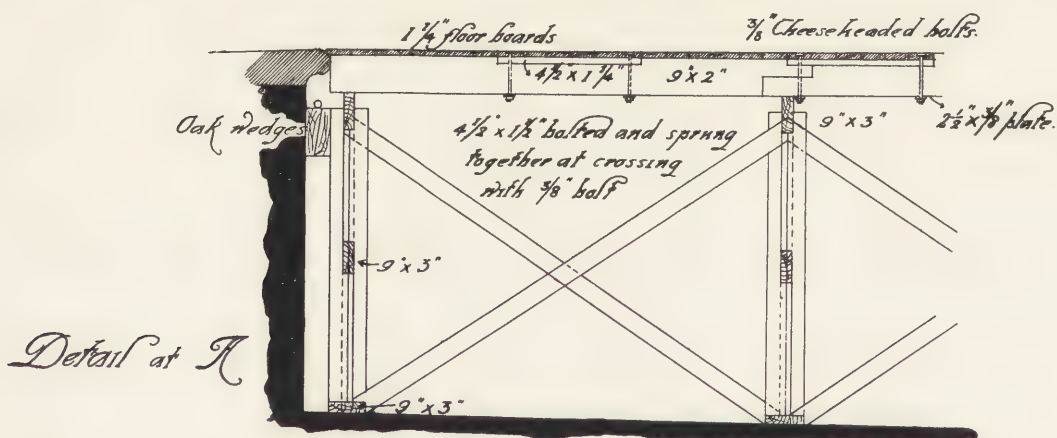
the Union of London and Smith's Bank at Hull, are certainly one of the most natural and appropriate. It is difficult to conceive any dome of ribs without panels is first formed of concrete reinforced with plain rods, the horizontal reinforcements being lapped to form hoops no curved glazing is necessary—an important saving both in first cost and maintenance. The interior finish in plaster is, in the examples graphically represent a domed interior at such short range without unpleasant distortion in the foreground, and photography also intensifies could be taken only as an indication of the actual work. The domes were constructed by the Cubitt Concrete Construction Co., of 260, 1, London, W.C.



Longitudinal Section (Transverse Strutting omitted)

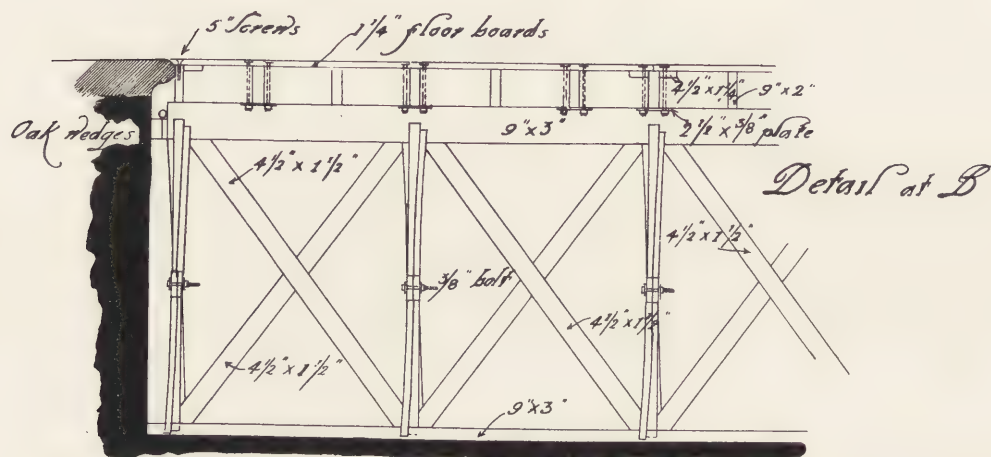


Plan. showing division of covering



Detail at A

inches 12 6 0 5 10 feet



Detail at B

TEMPORARY FLOOR OVER SWIMMING POND, PUBLIC BATHS, PITFIELD STREET, HOXTON, LONDON, N.
ALFRED W. S. CROSS, M.A., F.R.I.B.A., ARCHITECT.

It is common practice to utilise swimming baths for concerts, entertainments, etc., during the winter months, and for this purpose the area is floored over. There are several methods of forming such temporary floors, but the one here shown is the best. It is extremely light in its component parts, and can be easily removed and re-erected. The drawing is self-explanatory.

NOTES.

IN tracing, briefly, the development of modern French sculpture, we may take as a starting-point Claux Sluters, the Burgundian Fleming who

Modern French Sculpture

(*Sculpture on the Opéra
Comique, Paris, p. 77.*)

modelled the wonderful Moses Well and the tombs of Jean Sans Peur and Philippe le Hardi at Dijon. His works are a curious compromise between the Gothic and the modern spirits. His art is distinctively Gothic in the sense that it is sculpturally undecorative and uncomposed, though exquisitely subordinate to the architecture it adorns, yet it displays very forcibly the emancipation of the sculptor from the thralldom of the architect: and in this respect Sluters is one of the most interesting and stimulating figures in the history of French sculpture. Jean Goujon, however, is to be considered as the first modern French sculptor: and he remains, too, one of the very finest, even in a competition constantly growing more exacting since his day. His works cover and line the Louvre, and anyone who visits Paris may get a perfect conception of his genius—certainly anyone who, in addition, visits Rouen and beholds the lovely tracery of his earliest sculpture on the portal of St. Maclou. He was eminently the sculptor of an educated class, and appealed to a cultivated appreciation. Coming as he did at the acme of the French Renaissance, when France was borrowing with intelligent selection whatever it considered valuable from Italy, he pleased the dilettanti. There is something distinctly “swell” in his work. He does not perhaps express any overmastering personal feeling, nor does he stamp the impress of French national character on his work with any particular emphasis. He is too well-bred and too cultivated: he has too much *aplomb*. But his works show both more personal feeling and more national character than the works of his contemporaries elsewhere. After Goujon, Clodion is the great name in French sculpture until we come to Houdon, who may almost be assigned to the nineteenth century. Clodion is the essence of what we mean by Louis Quinze. His work is clever beyond characterization. Like the Louis Quinze painters, he has his thoughtless, irresponsible, involuntary side, and like them—like the

best of them, that is to say like Watteau—he is never quite as good as he could be. He devoted himself almost altogether to terra-cotta, which is equivalent to saying that the exquisite and not the impressive was his aim. Nine years in Rome, he became enamoured of the antique in the most sympathetic degree, yet it was the statuettes and figurines, the gay and social, the elegant and decorative side of antique sculpture that exclusively he delighted in. His work is Tanagra Gallicized. After him it is natural that there should have been a reversion to quasi-severity and imitation of the antique—just as David succeeded to the Louis Quinze pictorial riot—and that the French contemporaries of Canova and Thorwaldsen—those literal, though enthusiastic, illustrators of Winckelmann’s theories—should be Pradier and Etex and the so-called Greek school: of a far different character from which, and of a far nobler character, is the succession of the greatest of French sculptors since the Renaissance and down to the present day: Houdon, David d’Angers, Rude, Carpeaux, Barye. Houdon is one of the finest examples of the union of vigour with grace, and though his fame rests chiefly on his busts of Molière, Diderot, Washington, Franklin, and Mirabeau, and on his splendid statue of Voltaire in the *foyer* of the Français, and his San Bruno at Rome, that masterpiece “Diana” shows how admirable he was in the sphere of purely imaginative theme and treatment. To see the work of David d’Angers, one must go to Angers itself and to Père-Lachaise; the Louvre being lamentably lacking in anything truly representative of this most eminent of all French portraitists in sculpture. Of Rude’s genius one’s first thought is of its robustness, its originality. His strongest side was that which allies him with his artistic ancestor, Claux Sluters. But he lived in an era of general culture and æstheticism, and all his naturalistic tendencies were complicated with theory. He accepted the antique not merely as a stimulus, but as a model: and he was not only a sculptor, but a teacher. But it is idle to wish that Rude had neglected the philosophy of his art, with which he was so much occupied, and had devoted himself exclusively to treating sculptural subjects

in the manner of a nineteenth-century successor of Sluters and Anthoniet. He might have been a greater sculptor than he was, but he is sufficiently great as he is. In all his successful work one cannot fail to note the force and fire of the man's personality, and perhaps what one thinks of chiefly in connection with him is the misfortune (which we owe to the vacillation of M. Thiers) of having but one instead of four groups by him on the piers of the Arc de Triomphe. Carpeaux used to say that he never passed the "Chant du Départ" without taking off his hat: and one can well understand his feeling: for, without question, this magnificent group easily and serenely takes its rank among the masterpieces of sculpture. Carpeaux perhaps never did anything that quite equals the *chef-d'œuvre* of his master Rude, but the essential quality of the "Chant du Départ" he assimilated so absolutely and so naturally that he made it in a way his own, and if he never rose to the grandeur of this superb group, he nevertheless showed in every one of his works that he was possessed by its inspiration even more completely than was Rude himself. His passion was the representation of life, the vital and vivifying force in its utmost exuberance, and in its every variety; he was infatuated with movement; and his figures are, beyond all others, so thoroughly alive as to seem conscious of the fact and joy of pure existence—as witness "La Dance" on the façade of the Opéra; though possibly his temperament gives itself too



CARYATIDES ON THE OPÉRA COMIQUE, PARIS.
A detail of two of the figures is given on page 77.

free a rein in the well-known work in the Luxembourg Gardens, "The Four Quarters of the World supporting the Earth." Of Barye, last of the succession of sculptors named above, it may be said that his position is more nearly unique than any of the others, having had either the good luck or the mischance to do his work in a field almost wholly unexploited before him. The small scale of his works is in great part due to his lack of opportunity to produce larger ones. Nowadays one does what one can, even the greatest artists; and Barye had no Lorenzo de' Medici for a patron, but, instead, a frowning Institute, which confined him to such work as, in the main, he did. But he did it *con amore*, and thus lifted it at once out of the customary category of such work; his bronzes never being *articles de Paris*. The illustration, in intimate elaboration, of elemental force, strength, passion, seems to have been his aim, and in every one of his wonderfully varied groups he attained it superbly. For his inspiration, fauna served him as well as the human figure, though, could he have studied man with the facility which the Jardin des Plantes afforded him of observing the lower animals, he might have used the medium of the human figure more frequently than he did. With him terminates the succession here briefly outlined, and from Barye to the Institute is a long way—as long as from the Institute to Rodin. The Institute, with its professors at the Ecole des Beaux-Arts, reverts to the Italian inspiration. To attempt any recitation of its exponents would be bewildering. For those who desire to gain such knowledge we would commend that most delightful volume, "French Art," by Mr. W. C. Brownell, from which these particulars are abstracted. But one can at least just pass a few names in review—Chapu, Dubois, Saint-Marceaux, Mercié, Professor Guillaume, Falguière, Barrias, Delaplanche, Le Feuvre, Frémiet: all exhibiting, in various degrees, the excellence and the faults of academical sculpture: its cardinal defect lying in its over-carefulness for style. In comparison with the great men of the Renaissance, the French academic sculptors are too exclusive devotees of Buffon's aphorism that "style is nothing other than the order and movement which we put into our thoughts," and too little occupied with the thought itself—too little individual. Modern academic French sculpture feels the weight of De Musset's handicap—it is born too late in a world too old. Culture, the Institute, oppress individuality. But whereas Corot and Millet have triumphed over the Institute, there are—there were, at least, till yesterday—hardly any Millets and

Corots of sculpture whose triumph was assured. Yet the names of Dalou, on the one hand, and of Rodin, on the other, come at once to mind: Rodin especially as the genius of a new, vital movement in sculpture, a movement which sets aside "grace of pose, suavity of outline, pleasing disposition of mass, smooth round deltoids, and osseous articulations" as the only excellencies to achieve, and endeavours, first and foremost, to embody an idea, a temperament, a sentiment, and to do so by a direct, intimate return to Nature.

* * * * *

THE Arts and Crafts Exhibition Society is scarcely more than a name now, for so long a time has elapsed since the galleries in Regent Street were

A Note
on
Cast-Iron.

filled with the works of its many talented members that the Society has dropped out of public notice. This is to be regretted, because, no matter whether one agrees or disagrees with the aims of this band of earnest workers, the exhibits were always of the greatest interest, displaying a vitality and freshness which was most welcome: though undoubtedly many people were alienated from the Society by its ever-increasing tendency to extremes—on the one hand to crude execution, which one was asked to accept as "true unaffected workmanship," and on the other hand to extremes of fancy that were quite ludicrous. Nevertheless, the general trend of the Society was towards the right end, and its influence was inspiring. One of the features of its Exhibition was the series of lectures given in connection with it, lectures which appear to have grown out of the thoughtful essays on various forms of design and handicraft that were published as prefaces to the catalogues of the Society's first two exhibitions. These essays, by men in the front rank, were gathered together subsequently and reprinted, with others, in book form: and as, comparatively, they are little known, we have thought it worth while to give abstracts of two of them in the present issue: one dealing with cast-iron, by Professor W. R. Lethaby, and the other dealing with carving, by Mr. Somers Clarke. Cast-iron, as Professor Lethaby observes, is nearly our humblest material, and with associations less than all artistic, for it has been almost hopelessly vulgarised—so much so, in fact, that Ruskin, with his fearless use of paradox to shock one into thought, speaks of cast-iron as an artistic solecism, impossible for architectural service now, or at any time. And yet, although we can never claim for iron the beauty of

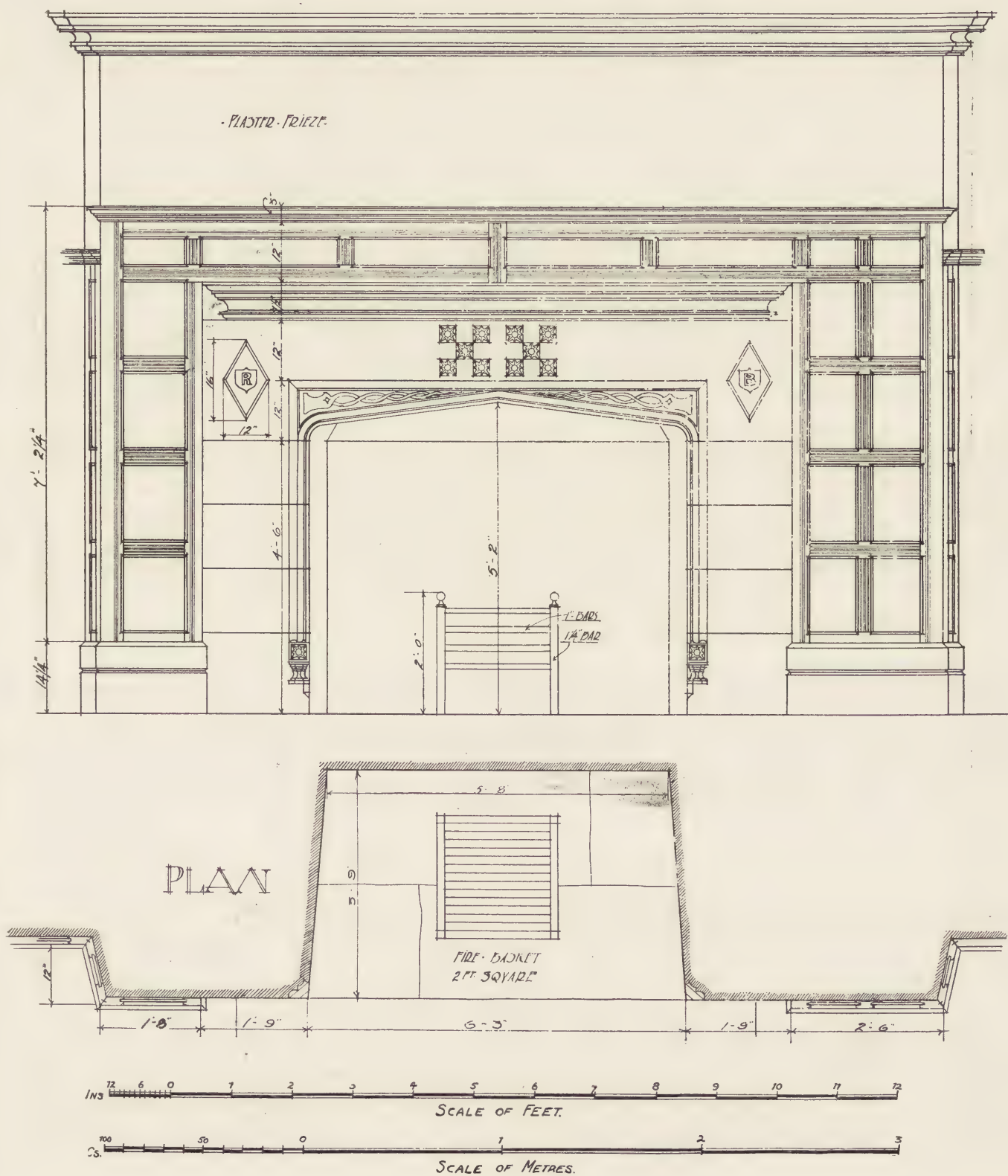
bronze, it is in some degree a parallel material, and has been used with appreciation in many ways up to the beginning of the nineteenth century. In out-of-the-way farmhouses we find cast-iron fire-backs to open hearths—fine specimens of the founder's art—still in daily use, as they have been for three hundred years or more. The decoration on them is crude, some of it being absurdly inadequate as sculpture, but the treatment and the relief suitable to the material never fails to give them a fit interest. With these backs cast-iron fire-dogs are often found, and these, too, within their limitations, are not without grace and character. But the most usual form of cast-iron as an accessory to architecture is that of railings. The earlier examples of these in London are thoroughly fit for their purpose and their material: sturdily simple forms of gently swelling curves, or with slightly rounded reliefs. Cast-iron balcony railings and staircase balustrades are quite general to houses of the late eighteenth century, and, refined and thoroughly good of their kind, they never fail to please, and they never, of course, imitate wrought-iron: the design is always direct, unpretentious, and effortless, in a manner that became at this time quite a tradition. The verandahs also, of which there are so many in Piccadilly or Mayfair, with posts reeded, and of delicate profiles, are of the same kind, confessedly cast-iron, and never without the characterising dulness of the forms, so that they have no jutting members to be broken off, exposing a repulsive jagged fracture. The opposite of all these qualities is to be seen in the "expensive-looking" railing on the Embankment, enclosing the gardens, whose tiny fretted and fretful forms invite an experiment often successful. In regard to railings it should be understood that cast-iron ought to be merely a flat lattice-like design, obviously cast in panels, or plain post and rail construction, with cast uprights and terminal knobs tenoned into rails, so that there is no doubt of straightforward unaffected fitting. The British Museum screen may be taken as an instance how ample ability will not redeem false principles of design: the construction is not clear, nor are the forms sufficiently simple, the result being only a high order of commonplace grandeur. The little lions by Alfred Stevens formerly on the outer rail of the British Museum might be taken, *per contra*, as excellent examples of cast-iron, and proof of how sufficient feeling for design will dignify any material for any object: they are thoroughly iron beasts, so slightly modelled that they would only be blocked out for bronze. Let it be said, in con-

clusion, that with cast-iron, as with all else, the design must be thought out through the material and its traditional treatment. The ornamentation, if any, should do no more than gracefully acknowledge its debt to the past, just as the best ornament of all times is neither original nor copied: it must recognise tradition, and add something which shall be the tradition of the future. The pattern for cast-iron should have the ornament modelled, not carved, as is almost universally the case now, for carving in wood is entirely unfit to give the soft suggestive relief required both by the nature of the sand-mould into which it is impressed, and the crystalline structure of the metal when cast. Objects in the round should have a simple and substantial bounding form, with but little ornament, and that only suggested: and wherever possible the surface should be finished and left as a metal casting, though gilding or painting is admissible. Casting in iron has been so abused and abused that it is almost difficult to believe that the metal has anything to offer to the arts. Yet in its strength under pressure, but fragility to a blow, in certain qualities of texture and of required manipulation, it invites a specially characterised treatment in the design, and for internal colour arrangements it offers one of the few materials naturally black.

* * * * *

MR. SOMERS CLARKE, in his essay on carving, referred to above, points out very truly that it is a misfortune that so great a gulf should exist between the craftsman who is called (and considers himself properly called) a "sculptor" and his fellow-craftsman who is called a "carver." In these days the "sculptor" is but too often a man who would think it a condescension to execute what, for want of a better name, we must call decorative work. He is, in truth, the outcome of that entire separation which has come about between the love of beauty, once common in everyday life, and art, as it is now called: and he is trained—a child of the studio—to make things which generally have no relation to their surroundings. Yet things were not so when sculpture and "carving" were at their prime. The Greek craftsman could produce both the great figure of the god which stood alone as the central object in the temple and the decorative sculpture of less importance to the building, but without which the beauty of the fabric was incomplete. So also the great Florentine sculptors spent themselves with equal zeal on a door, the

enclosure of a choir, a pulpit, or a tomb. And so, too, it was the case in the great days of Mediæval Art—the "sculptor" interpreting himself through the lines of the architecture and making his work an essential part of the whole scheme. How rarely can we feel this sense of satisfaction between the work of the sculptor and the architect to-day. The figures are "stood about" like ornaments on a mantelpiece, and the architect seems as unable to prepare for them as the sculptor to make them. We seldom see congruity between the figure and the pedestal on which it stands, though latterly there has been awakening to this defect and a corresponding improvement. There is a want, however, of a better understanding of the treatment proper to each material. Too often the original model in clay, by the "artist," seems to stand behind everything; and in the translation of it into another material by other hands the distinctive treatment appropriate to the one is lost or falsified in the other. In the history of Mediæval Art we find that the craft of the stone-carver was perfectly understood long before that of his brother craftsman in wood. Whilst the former had attained great perfection in the thirteenth century all through Europe, the latter did not reach the same standard till the fifteenth, and with the Classic Revival it died out. Nothing displays more fully the adaptation of design and decoration to the material than much of the fifteenth-century stall-work in our English cathedrals. These could only be executed in wood, the design being suited to that material alone; but when the Italian influence creeps in we find that the designs adopted are, in fact, suited to quite other material—to fine stone, marble, or alabaster, and not to wood: and it is in regard to this matter especially that the attention of all "carvers" needs to be directed, though, concerning the general subject of "carving" or sculpture in its relation to architecture, it must be confessed that a real advance can only be made as the craftsman in wood and stone becomes more of an architect, and the architect more of a craftsman. As Mr. Stephen Webb pointed out in another essay, no designer can ever know what he ought to expect from a worker in any material unless he has worked in that material himself. If he has carved marble, for instance, he knows the extreme care required in undercutting the projecting parts of the design and the cost entailed by the processes necessary to be employed for that purpose: and he will bear this in mind when preparing his design: while quite other motives will be appropriate, for example, to wood, which is easily undercut.



DINING-HALL FIREPLACE, BORWICK HALL, NEAR LANCASTER. MEASURED AND DRAWN BY JAMES JENNINGS.

This fireplace is executed in stone, with wood panelling around. It does not call for extended description, but is both interesting in itself and suggestive for a modern treatment.

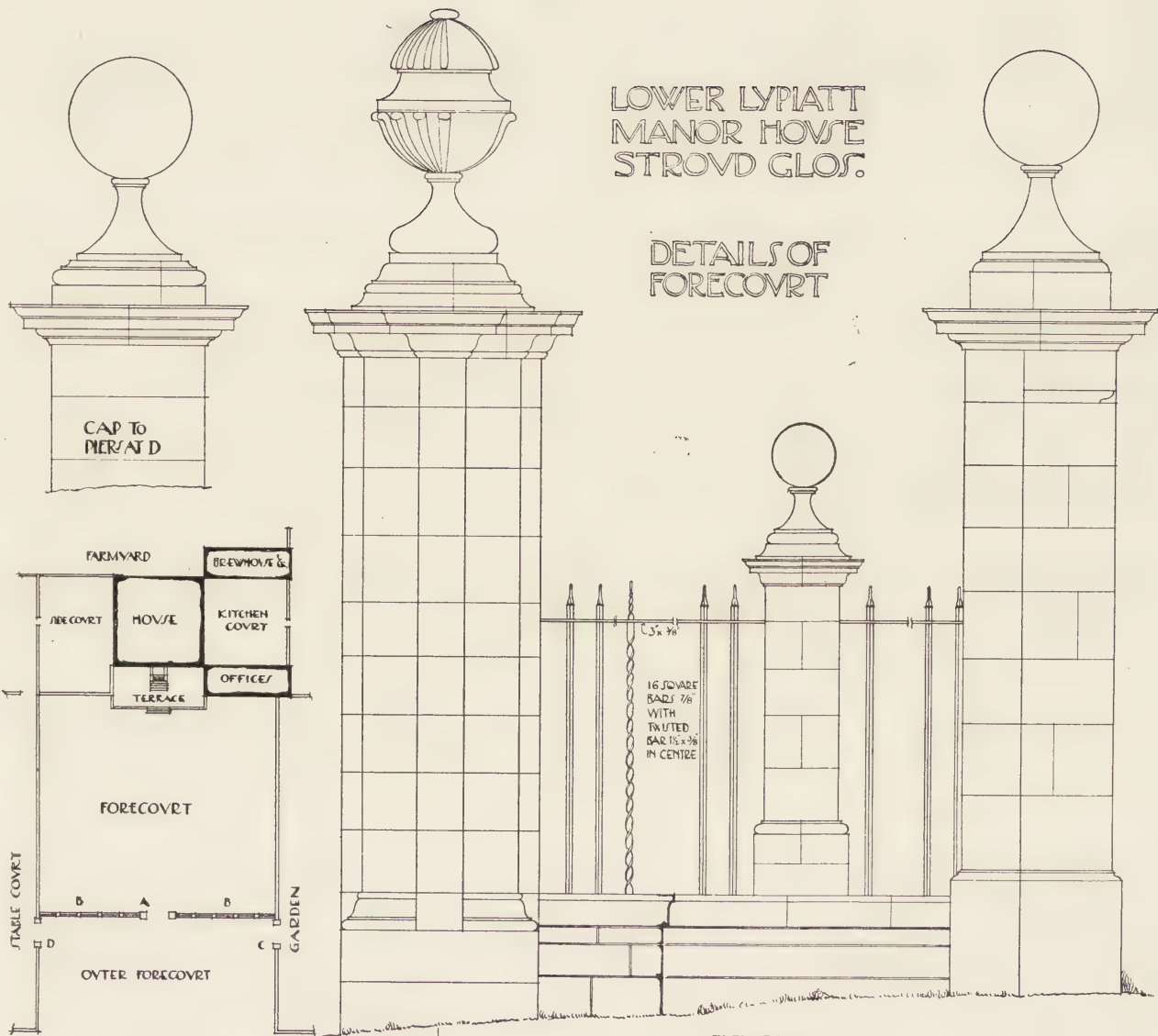


GATE PIERS AND RAILING, LOWER LYPIATT MANOR-HOUSE, STROUD, GLOUCESTERSHIRE.

Lower Lypiatt Manor-House was built for Charles Cox, M.P., in 1717, which date appears on the lead pipe-heads. The walls and the piers are built of a fine-grained local oolite, similar to the well-known stone still quarried a few miles off at Painswick, but unfortunately the work is in an advanced state of decay, most evident in the gates, which are unusually light. The workmanship reaches the high standard characteristic of the neighbourhood, and is typical of the later Cotswold work as it became influenced by the severer classic forms.

LOWER LYPIATT
MANOR HOUSE
STROVD GLOS.

DETAILS OF
FORECOVRT

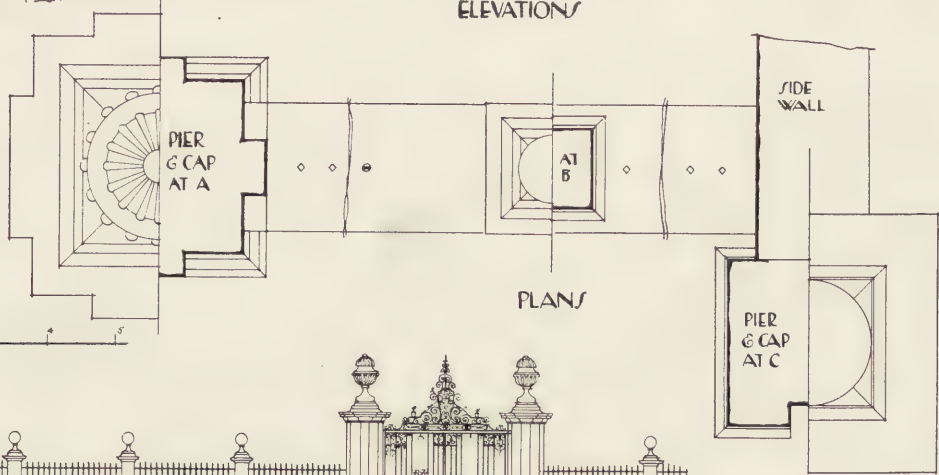


SKETCH PLAN

SCALE OF FEET

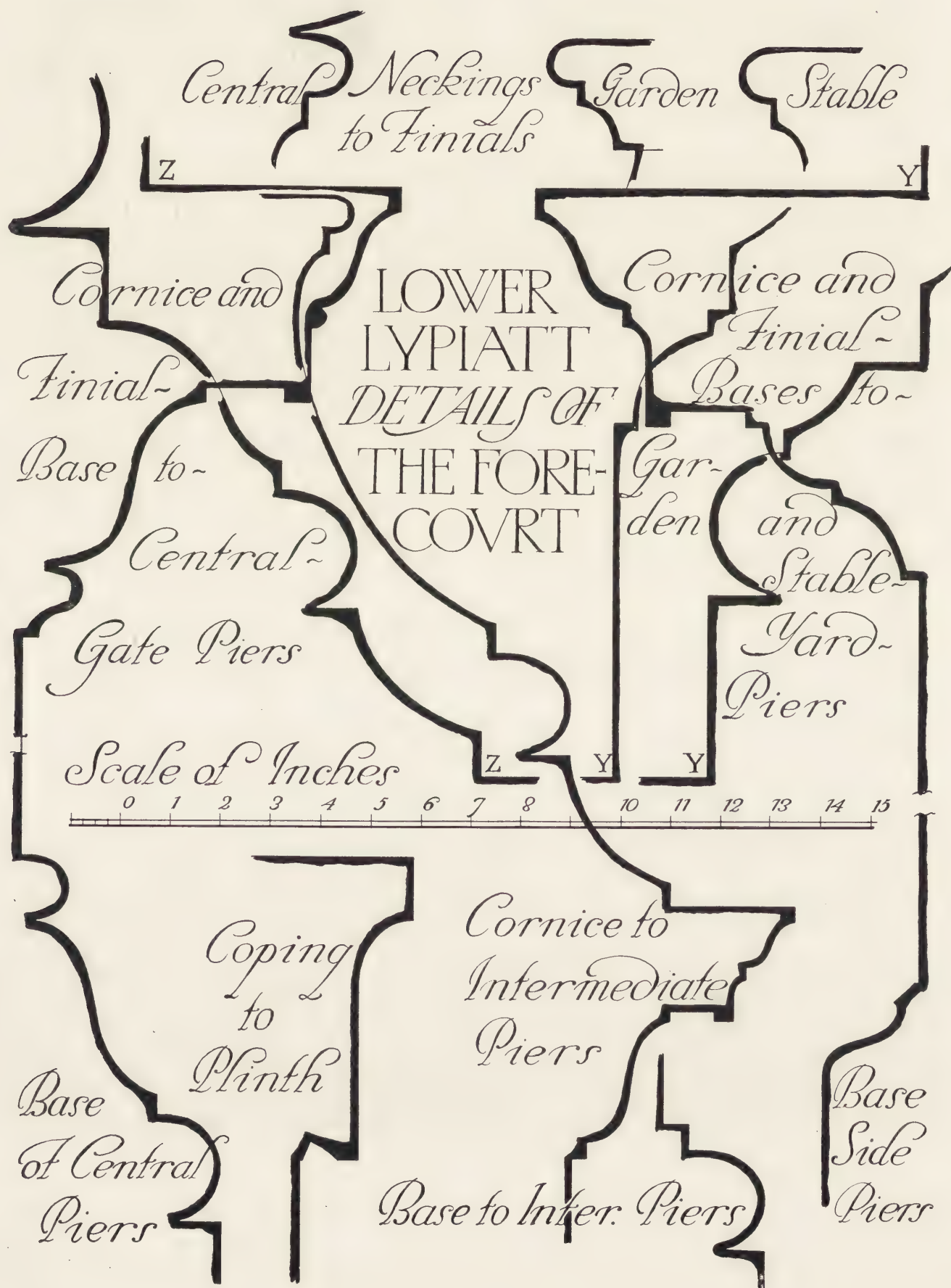
SCALE FOR
ELEVATION

SCALE FOR
DETAILS



MEASURED
& DRAWN BY
W. B. COLTHURST
1906-07.

MEASURED AND DRAWN BY W. B. COLTHURST.



MEASURED AND DRAWN BY W. B. COLTHURST.

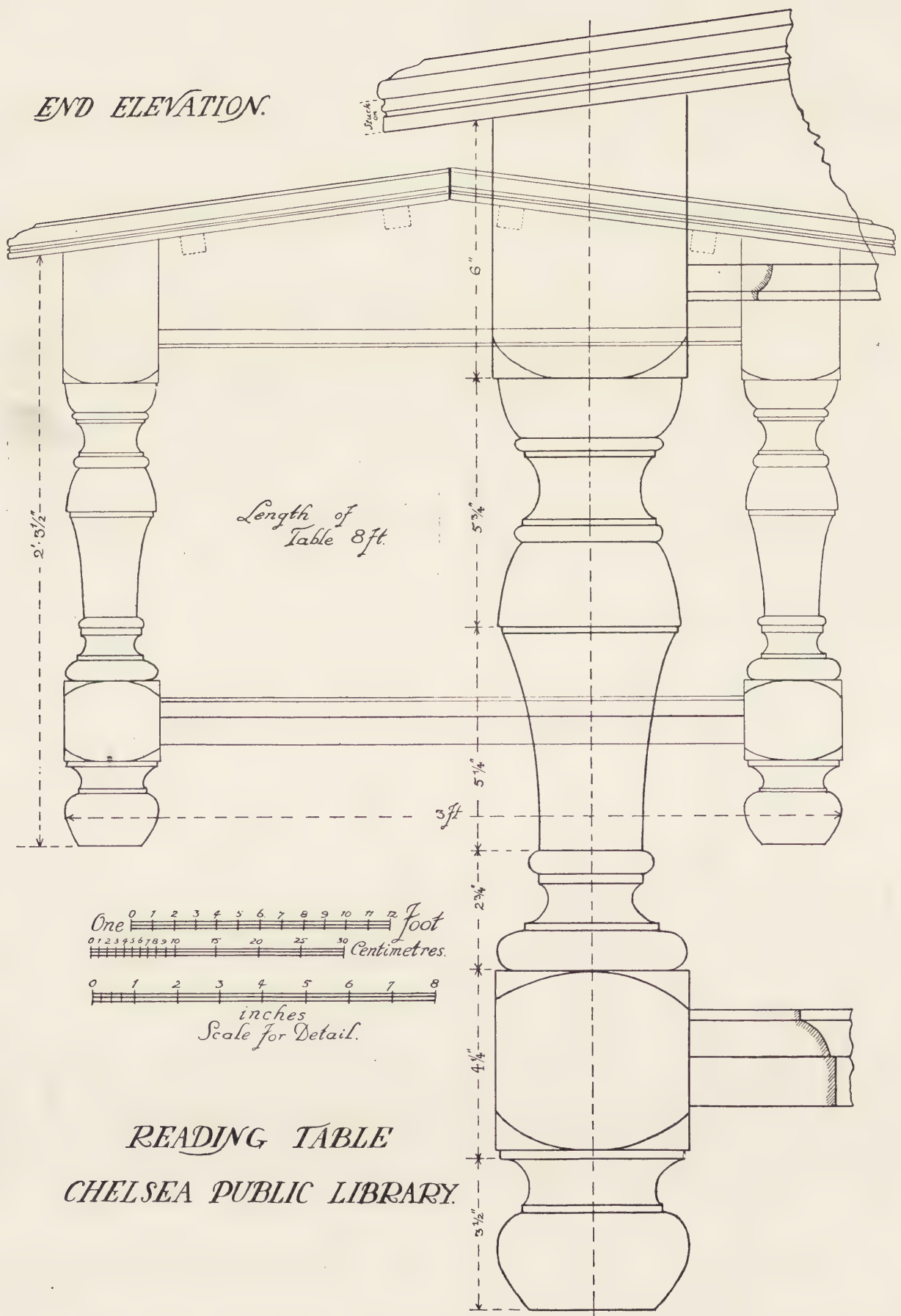


Photo: "Details."

READING TABLE IN REFERENCE ROOM, CHELSEA PUBLIC LIBRARY, LONDON.

THE LATE J. M. BRYDON, F.R.I.B.A., ARCHITECT.

The fittings throughout the Chelsea Public Library are well and appropriately designed. There are two types of tables in the reference library—one with flat top, the other with slopes, and the latter is here chosen for illustration as being preferable. The electric-light standards, it should be explained, formed no part of Mr. Brydon's design: they were added later.

END ELEVATION.

The table is executed in American walnut. It is blocked underneath at intervals (as indicated by dotted lines) and is stiffened in the centre of its length by a piece across the entire width between the top rails.

DETAILS.

No. 5. VOL. I.

MAY, 1909.

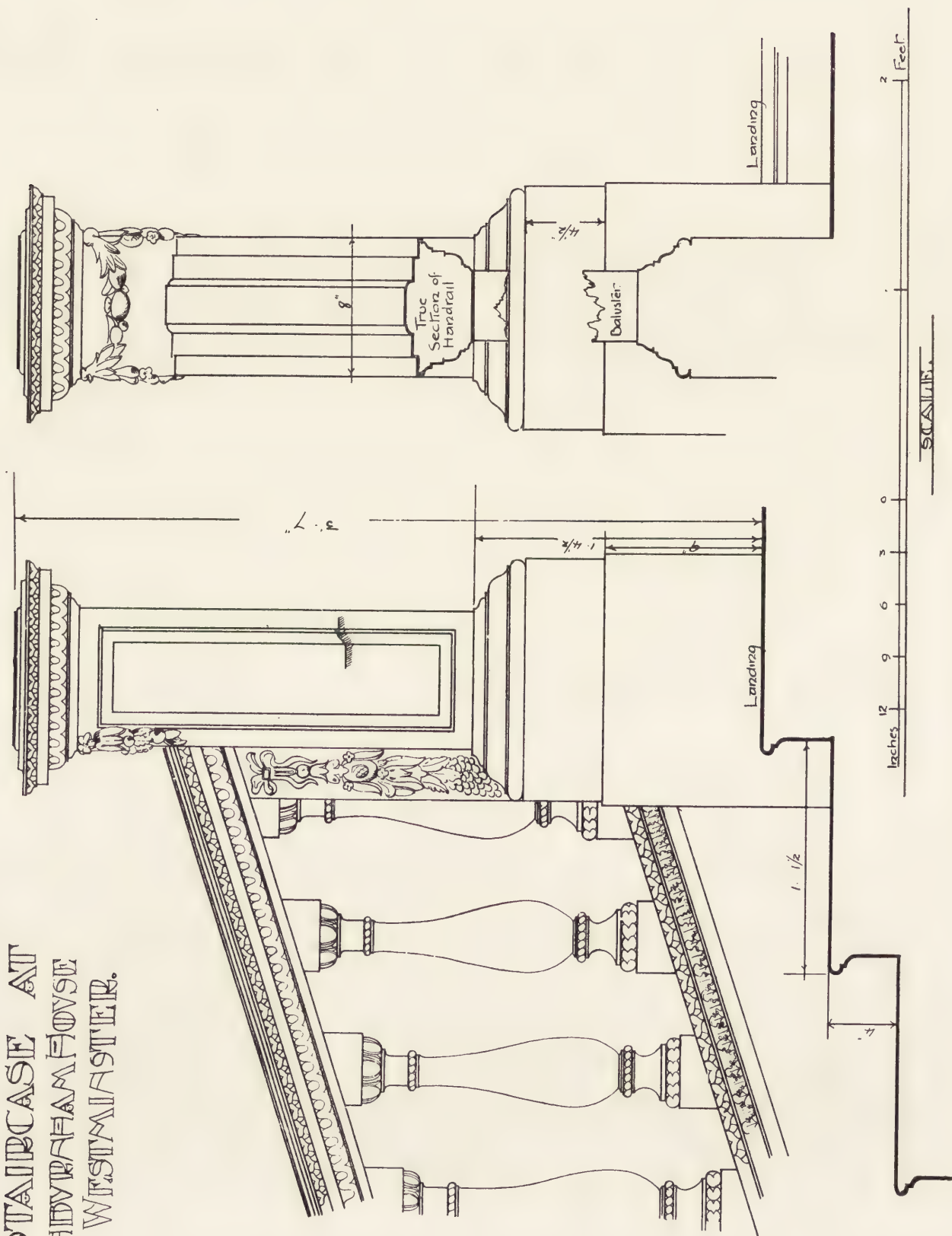


DETAIL OF STAIRCASE, ASHBURNHAM HOUSE, WESTMINSTER.

Photo: "Details."

Ashburnham House, built originally for John Ashburnham, groom to the bedchamber of Charles the First, is now a part of Westminster School, entered from Dean's Yard. It is generally assigned to Inigo Jones, but was probably designed by him and carried out by Webb between 1650 and 1660. The staircase is its most interesting feature, excellent alike in its planning and detail; in fact, the authors of "Later Renaissance Architecture in England" (Mr. John Belcher and Mr. Mervyn Macartney) speak of it as "one of the greatest achievements of English architecture." The staircase leads up to the library on the first floor.

STAIRCASE AT ASHDRAFF HOUSE WESTMINSTER.



MEASURED AND DRAWN BY VIVIAN S. WHITAKER.

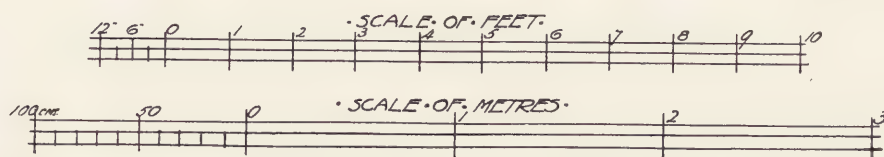
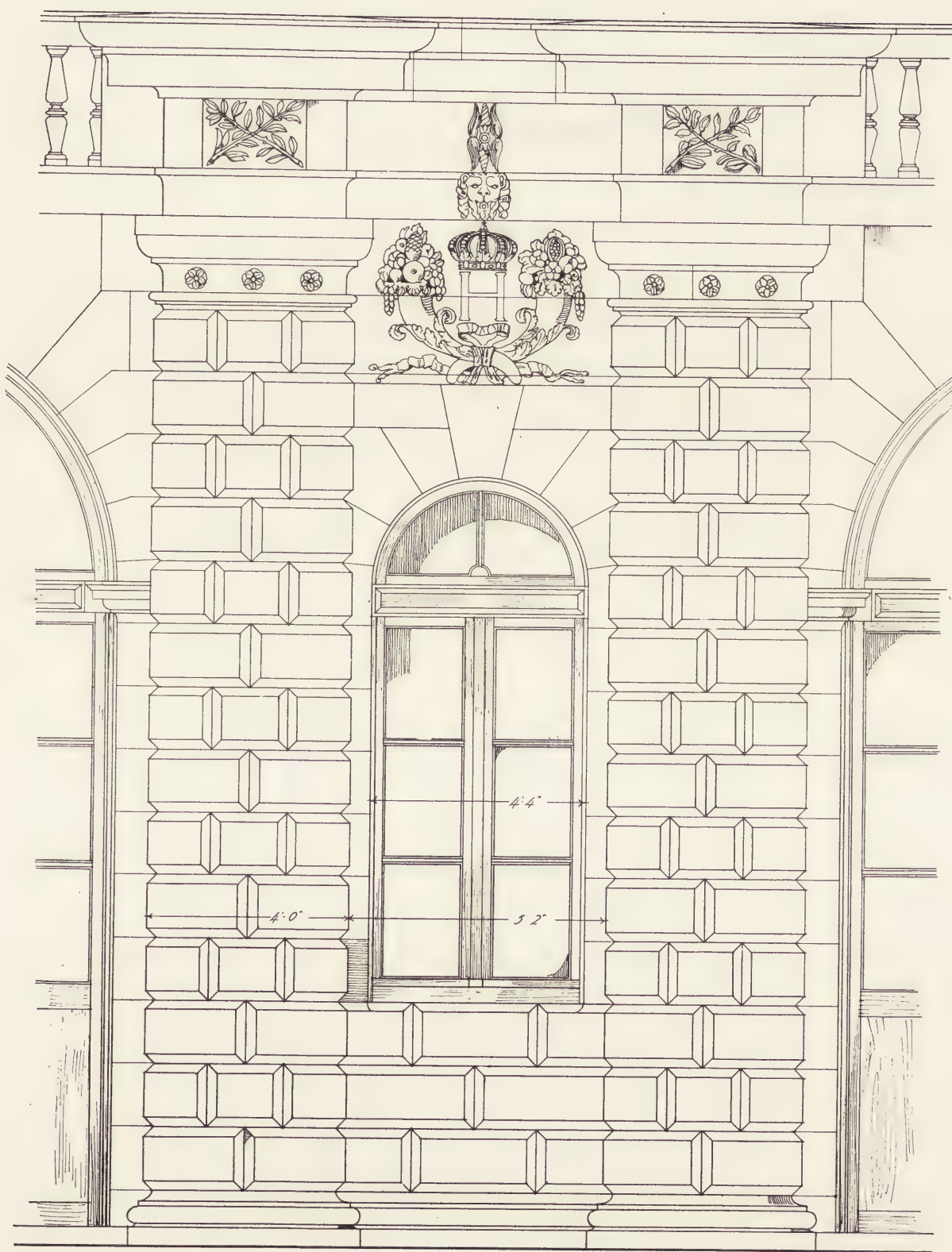
This detail is taken at the meeting of the top and middle flights of stairs. The balustrade is in oak and the newel post painted white, as shown by the photograph reproduced on the preceding page. Especially noticeable is the boldness of the enrichment, such as the egg-and-tongue ornament.



PIERS IN THE COUR DE LA FONTAINE, FONTAINEBLEAU, FRANCE.

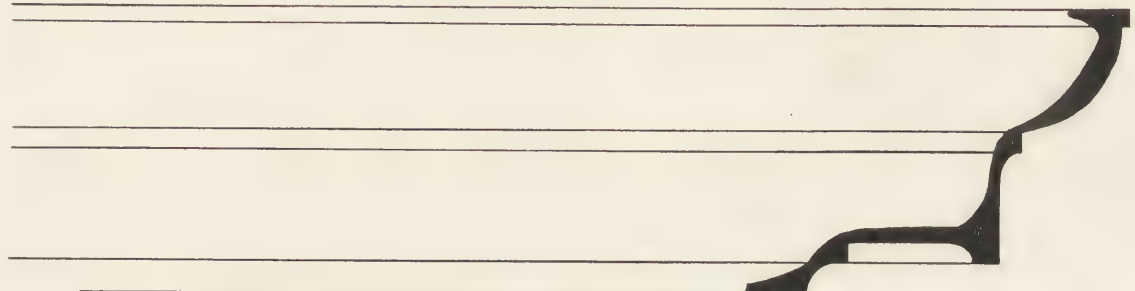
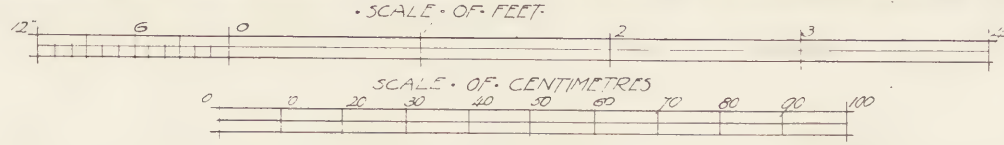
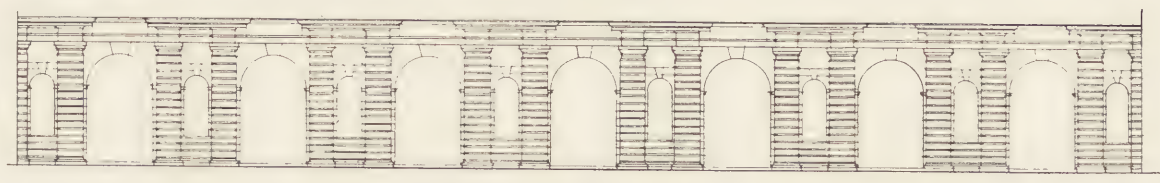
Photo: "Details."

There is a range of these piers across the entire width of the façade, fronting the long apartment known as the Galerie de Henri IV., and they are among the few "strong" pieces of design that remain at the second Palace of the French monarchs. Piers and walling are in stone. Philibert de l'Orme did a considerable amount of work at Fontainebleau, but this example of French Renaissance is of later date, being by one of the several architects employed by Henry IV. to carry out the extensive alterations and additions which he made.

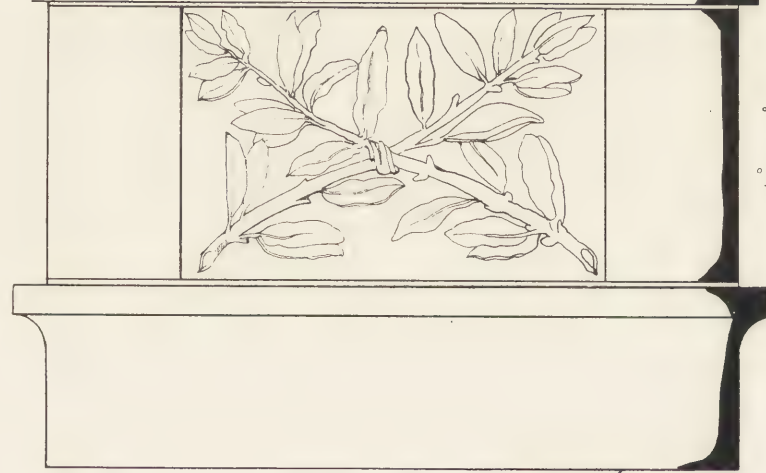


ELEVATION OF PIERS IN THE COUR DE LA FONTAINE, FONTAINEBLEAU. DRAWN BY E. A. R. RAHBULA.

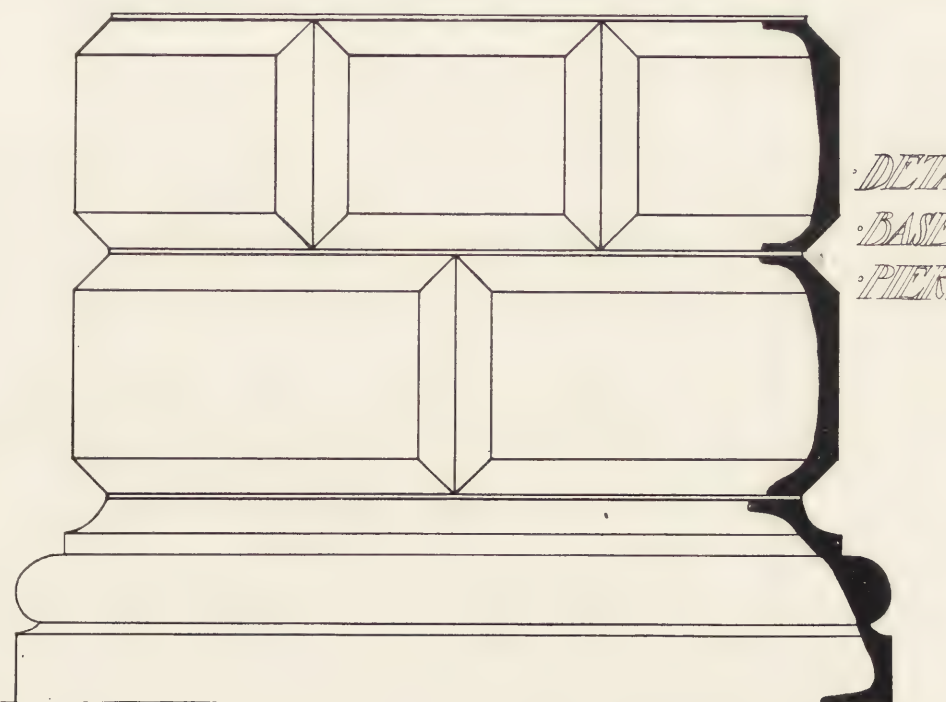
SKETCH-ELEVATION-SHOWING-ARRANGEMENT-OF-PIERS.



DETAIL OF ENTABLATURE.



UNDERSIDE OF ARCHITRAVE



DETAIL OF BASE TO PIERS.

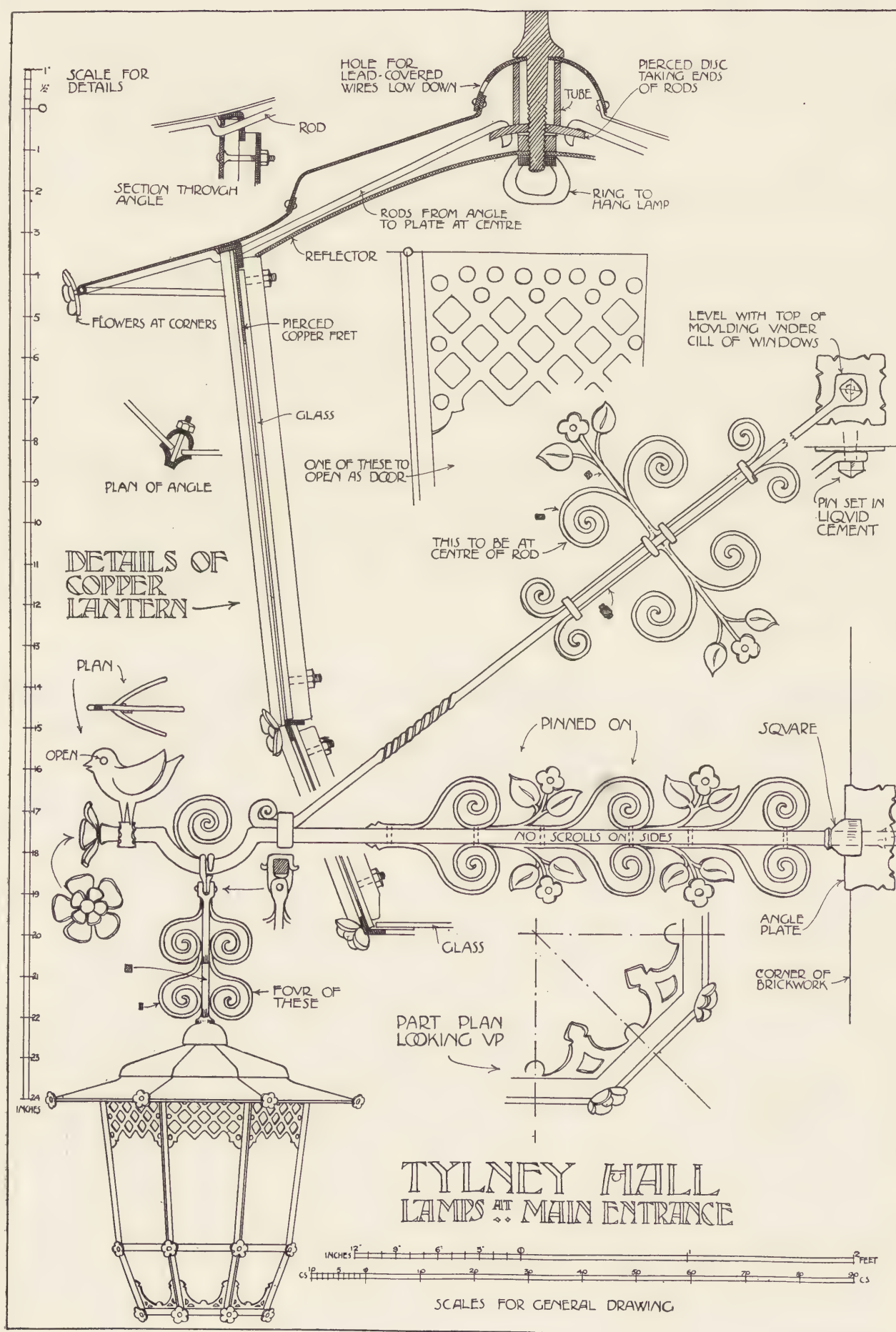
DETAILS OF PIERS IN THE COUR DE LA FONTAINE, FONTAINEBLEAU. DRAWN BY E. A. R. RAHBULA.



Photo: G. E. Martin.

FORECOURT LAMP AND BRACKET AT TYLNEY HALL, HAMPSHIRE. R. WEIR SCHULTZ, ARCHITECT.

There is a lamp of this character on either side of the main entrance porch. The design is a most interesting one, and exhibits the most careful thought in every part, as will be seen from the details of the construction given on the opposite page. The lamp itself is in copper, the bracket-arm and its supports being of wrought-iron. Messrs. Shirley and Co., of Percy Street, Tottenham Court Road, W., executed the work.



R. WEIR SCHULTZ, ARCHITECT.



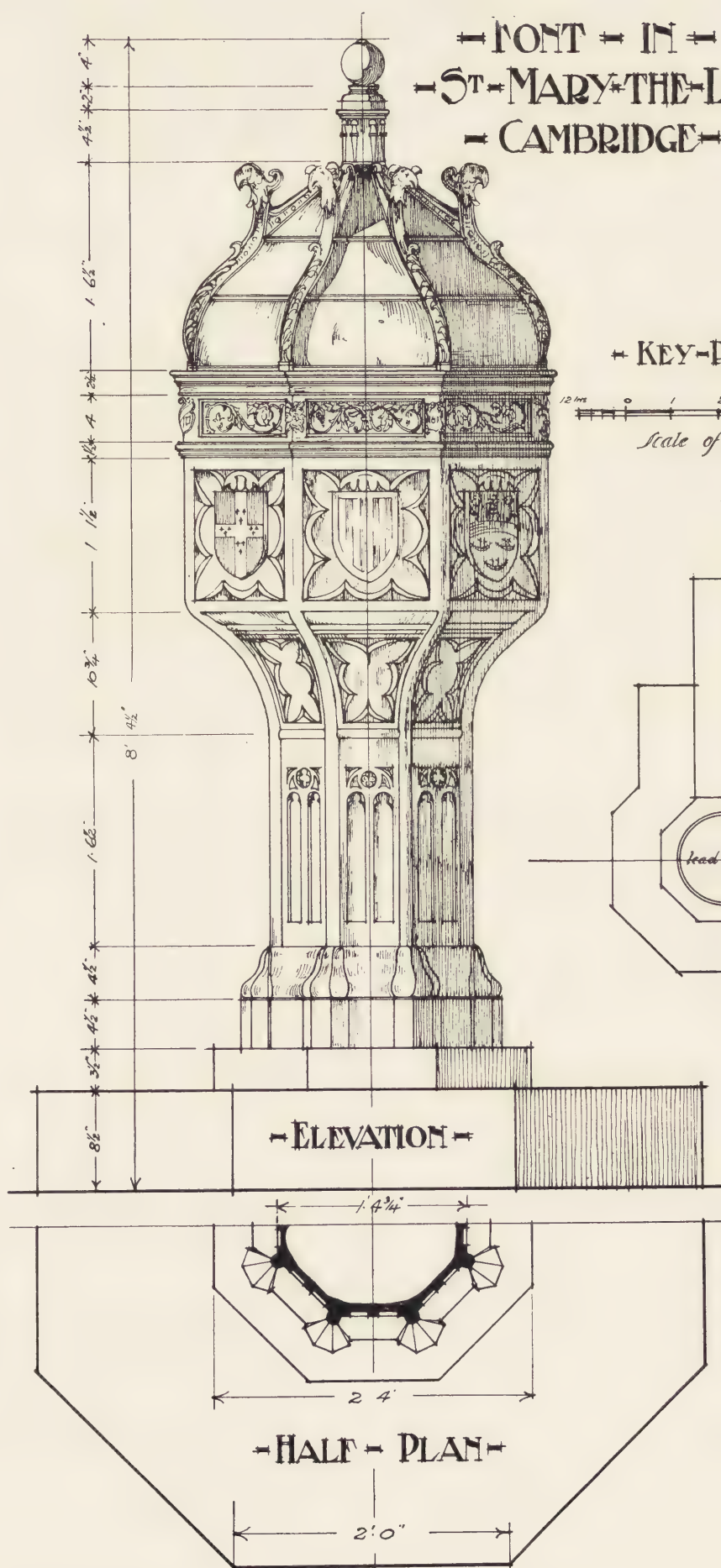
FONT IN THE CHURCH OF ST. MARY-THE-LESS, CAMBRIDGE.

Photo: "Details."

This is the most interesting font to be found in Cambridge. It is of stone, formerly touched with colour on the shields. The font itself is obviously of much earlier date than its cover, the latter having 1632 carved on one of its angles. The cover, we believe, has suffered many vicissitudes, having once been buried, but, with certain portions repaired, it now remains in very much its original condition.

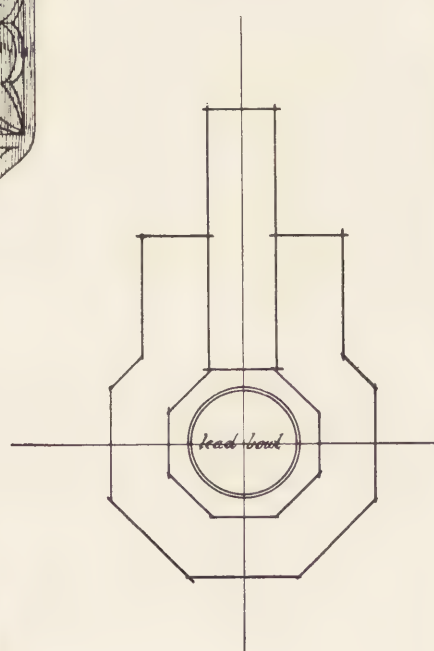
— FONT — IN —
— ST — MARY — THE — LESS —
— CAMBRIDGE —

Centimetre

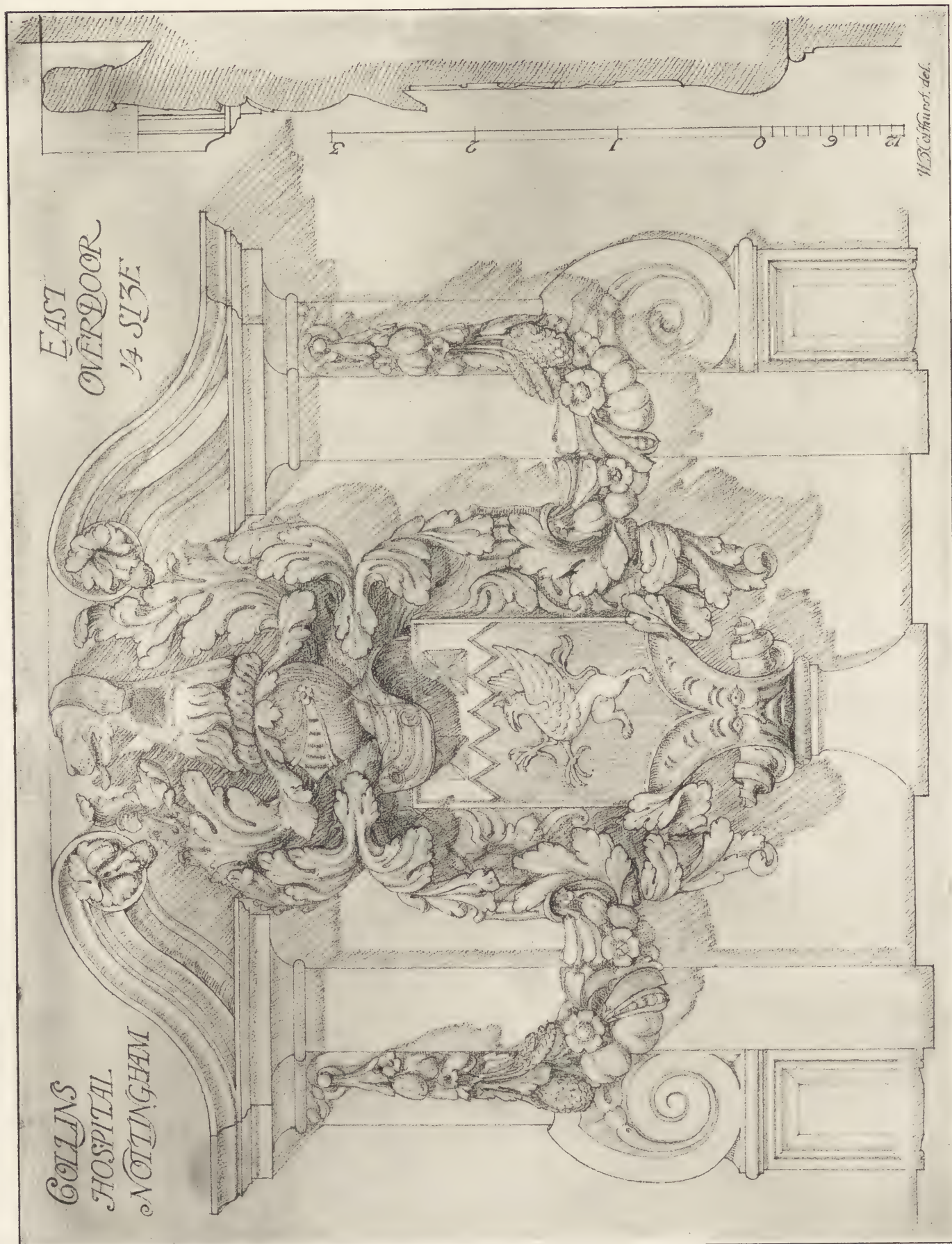


— KEY — PLAN —

Scale of feet



Scale of feet

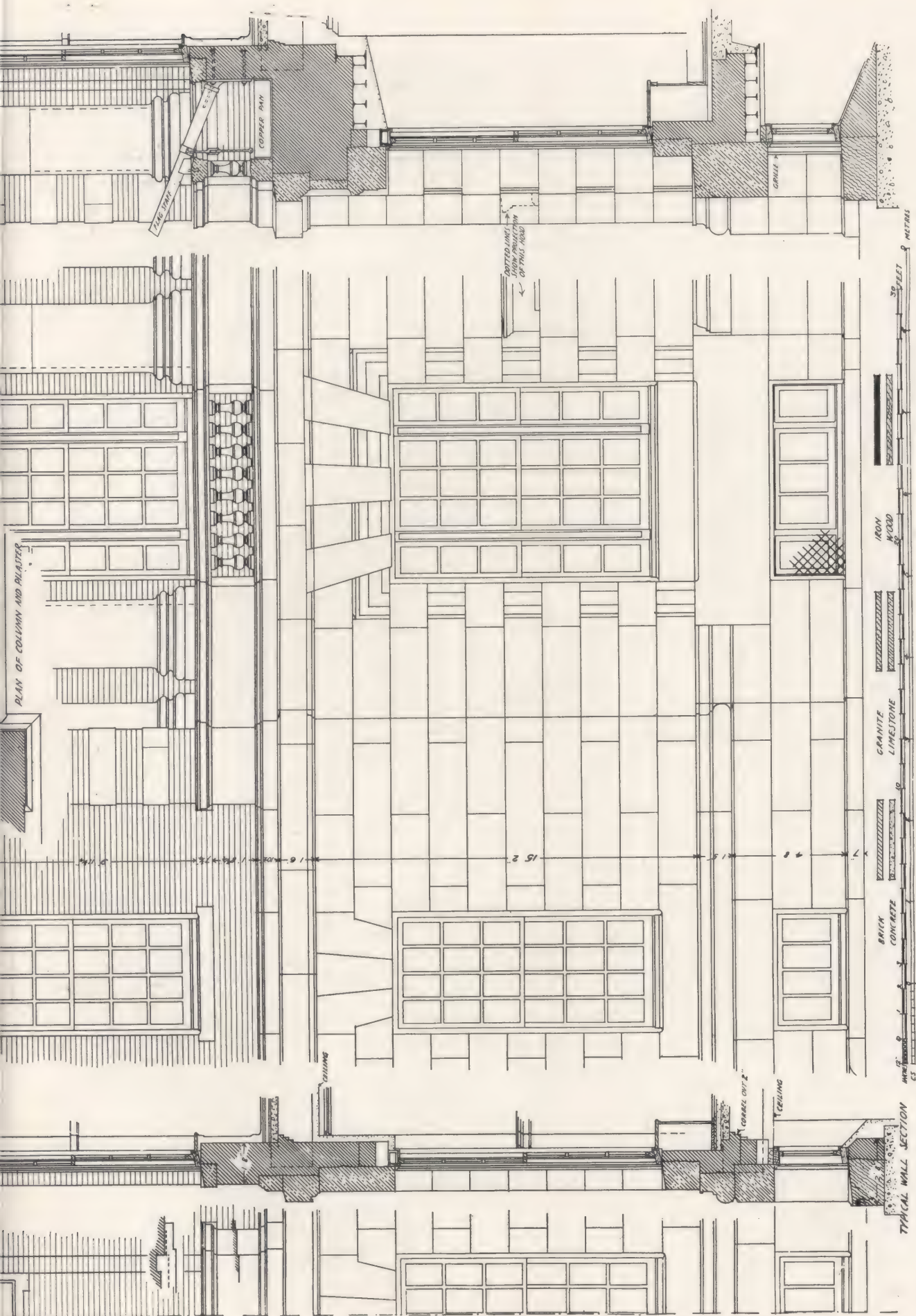


The coat-of-arms is carved in stone. It is gilt in parts, *i.e.*, the griffin and portions of the helm and crest. The ground of the shield is black, as also are parts of the helm, the rest of the carving being painted a "stone" cream colour. The coat is evidently not blazoned in its correct heraldic colours: nevertheless it is an interesting and suggestive example of heraldry as applied to architectural design. The work dates from the early eighteenth century, the arms being those of the founder of the hospital, Abel Collin.



OVERDOOR, EAST ENTRANCE, COLLIN'S HOSPITAL, NOTTINGHAM.

The position of this entrance is shown by the elevation given in the April issue of *DETAILS*, which issue included several scaled drawings of the building.



THE FRANKLIN UNION, BOSTON, MASS.: DETAIL OF CENTRE PORTION OF MAIN FRONT.
DRAWN BY EDWIN GUNN, A.R.I.B.A.
R. CLIPSTON STUKGIS, F.A.I.A., ARCHITECT

This is an excellent example of modern American work, exhibiting those qualities of good proportion and studied grouping which are so characteristic of that work. The drawing does not call for extended comment, as it is so completely detailed as to be self-explanatory; but in reproducing it we would direct attention to the architect's observations on the trend of architecture in America, which are given elsewhere in this issue.



THE FRANKLIN UNION, BOSTON, MASS. R. CLIPSTON STURGIS, F.A.I.A., ARCHITECT.

NOTES.

TWO years ago a very able paper on the subject of American architecture was contributed to the Architectural Association by Mr. Clipston Sturgis,

**The Trend of
Architecture in
America.**

(*Centre Portion of Franklin
Union, Boston, p. 112.*)

the architect of the Franklin Union building, illustrated in this issue. Very aptly, therefore, we may give some abstracts from that paper bearing on the matter in hand: and it is the more interesting to do so when we remember that the author has had a personal experience of an English architect's office as well as possessing an intimate knowledge of American work. Mr. Sturgis observes that a nation with so little in the way of architectural inheritance as the American nation possesses, and with so few conservative tendencies, must necessarily be open-minded to new impressions. The American student abroad is constantly envying the greater opportunities which Englishmen have. He envies them not alone nor chiefly for the architectural treasures that surround them at home, for the wealth of precedent that guides them aright in English ways, but for the handy Continent, France and Holland across the Channel, Italy but a few hours' journey further on, so that a short holiday may at any time put the English architect in the midst of the best examples of architecture in the western world. But, as a matter of fact, one is inclined to think that the American student, when he does cross the Atlantic, sees with more open eyes, and profits more readily from what he sees, and so is better off than the Englishman; nor need he really envy those who live in the midst of the treasures of the Continent. The Frenchman may go to Italy to study, but does not often trouble himself to seek architectural knowledge in England or Holland. The German may travel in France and Italy, but apparently profits little by such experience. But the American student goes everywhere with the eager eye of one to whom all is new and wonderful. No native bias, no prejudice, no conservative respect for the work of his own people hampers him in his study. This is a great advantage. Another equally great is that architects in the United States are largely drawn from the class

who have the means for a thorough education as a foundation. To limit a gentleman's occupation to the army, the navy, and the Church, would be utterly unintelligible to an American. "The Church here undoubtedly holds an important place in the community, but that could not be said of the army and navy. Nor is the diplomatic service as yet looked upon as an important and interesting field for the well-educated and ambitious man. Those who in England are by birth entitled to the best education are attracted to occupations which seldom tempt us. The result is that professions like architecture, medicine, and the law are filled by the best educated men. Architecture as a profession is as highly esteemed as the law, and rather higher than the occupations which until recently were looked upon as the only ones available for an English gentleman's son. The students who go abroad are generally men well equipped intellectually to take full advantage of the opportunities offered them. The result of this with us has been two-fold. The lack of established precedent and the wealth of ideas accumulated by study abroad has had the effect of urging our people to new effort, and our confidence in a great and prosperous future has helped us to believe that we would develop a new style of architecture, something American, something quite our own. On the other hand, the study of the fine old examples has encouraged a sincere and deep-rooted admiration of the masterpieces of the past, and a wholesome modesty as to our ability to equal them by anything that does not follow closely on the precedents of the past. Both phases have had their development in America, and one is inclined to think that the sober sense of the present generation sees good in both points of view, but is far more governed by the former. That is, we may in time develop something especially adapted to modern use—the many storeyed structure on immensely valuable land may bring its logical solution. The modern methods of construction—the steel skeleton—reinforced concrete—may lead us to new expression; but, if we do so develop, it will be along the lines of the sound planning of the schools, the reasonable laws of

construction and decoration that have been exemplified and proved in all the work of the past, and that have stood the test of time. The best architectural work of the past decade in America is not new, is not American, but is conservative. More conservative, one ventures to say, than much of the work of France, with its exposition style of architecture influencing work that is worthy of more serious treatment; more conservative than Germany, with its often grotesque strivings for an art that is new; more conservative than England, whose civic architecture has neither advanced mediæval development from the point at which Pugin placed it when the Houses of Parliament were built, nor improved on the classic sobriety and dignity of St. George's Hall in Liverpool. American architects have been influenced more or less by all the architectural experiments of the Continent, and have had their own vagaries of experiment. Richardson dug into the treasures of Romanesque work, and conceived and executed one or two noble buildings with the spirit of the past and a certain modern vitality; but the experiments conducted by his numerous followers brought disgrace and obloquy on the style. Only in the backwaters of civilisation is it attempted now. The decorative motives of India and the Far East were taken by some as the proper form in which to clothe a skeleton structure, the ornament being truly superficial rather than structural—a sound enough theory. But the experiments along this line were more interesting than convincing. Modern French has set its rather loud and often vulgar mark on much of our municipal and domestic work in the great cities. The debased examples of this, however, have been such a warning to the leaders in this movement that the work of these leaders is tending to the quietest, simplest, and most refined expression of French art; indeed, the best work of this class is almost more closely akin to the precedents of Italy—the Renaissance fountain head—than to those of France. In our individual work, where most progress has been made, our incursions into a variety of styles has resulted in a pretty generally-diffused knowledge, a somewhat quick recovery from the strained effort to do something new and different, and a restrained sobriety among our best men which is having its influence in moulding taste throughout the country. On the whole, the general tendency of the best work in America is toward conservative lines, but in following this course one sees that intelligent use of precedent which shows that the stage of student and copyist is past, and that we

are entering—slowly, but soberly and carefully—on the more responsible period of imaginative handling of well-understood laws. That we have learned that there are laws under which we work is a most important thing; once accept this, and we have gained that perfect freedom which is possible only to those who have learned to obey.”

* * * * *

AFTER the consideration of American architecture from the point of view of an accomplished American architect, we may turn to another criticism of a

English
Domestic Work
as Viewed in
America.

similar character directed towards English work. This we find in a recent issue of the *American Architect*, though, as we infer in an addendum to the extract, we cannot think that the writer can lay claim to more than paper knowledge of our domestic architecture. However, it is always interesting to see ourselves through other people's eyes, and so we set down what follows. Our contemporary says: “In looking over illustrations of modern English domestic architecture, and comparing it with country and suburban houses in America, one is impressed at once by two fundamental differences. The first is the ability and ingenuity of English architects to secure pleasing textures in the surfaces of walls and roofs. The picturesqueness, the amazing variety, the distinct individuality shown in the materials used, and in the manner of employing them, are sources of continual wonder and admiration to us. There are signs, too, that the lessons learned from the English work are bearing fruit here. No one who follows American domestic architecture can fail to see a distinct improvement in the quality and varieties of textures, and a more appreciate use of all building materials. The other essential difference between English and American country houses is in the plan, and this is even more marked than the first. It has often seemed to us that the majority of English country houses were designed from the outside in. To us, the English plan itself seems entirely a secondary matter. If the English architect secures a picturesque mass and a harmonious combination of materials and texture, the battle is won: the arrangement of the interior may be divided to suit the tenant's needs, if possible. If the given mass cannot be so sub-divided, the tenant's needs, not the exterior appearance of the building, will suffer. There is another reason, too, for the absence of all axes, and the avoidance of direct connection between closely related portions of the interior: it lies

in the Englishman's national love of privacy. It is natural for us to try to express in the exterior of a house the disposition of the interior. If we recognise at a glance when approaching a house that the dining-room is on this corner and the living-room on that, we think the building meets one of the requisites of good architecture. Not so with the Englishman. He wants no one to know, from the outside, anything of the interior arrangement: that is a very personal matter with the owner. And if the visitor wanders hesitatingly through the crooked halls, coming now and again upon an unsuspected little library or lounging-room, never completely grasping the general lay-out, the Englishman has secured his ideal home." Such a criticism should not be passed unanswered, because it is as out-of-date as the idea of the Englishman abroad being always a chop-eating individual with side whiskers, abnormal teeth, and a large check suit. One might infer from it that picturesqueness and variety of texture were first principles with us, whereas they are but subordinate ones. It is a slur on the intelligence of English architects to say that they have no thought of fundamental planning in their domestic work. Certainly they do not allow axial planning to govern the design for the mere sake of symmetry. The result of that misapplication is only too familiar in the designs of the last part of the eighteenth century and the early years of the nineteenth. At the same time, to assert that the plan of the English house is a muddle is to stigmatise architects in this country unwarrantably. For the last two decades nothing has been more persistent than the cry to make the plan the basis of the whole design and to so arrange the interior that the utmost convenience to everyone shall be secured. We know well enough what are the architectural deficiencies of English public buildings, but our domestic work displays very clearly that felicitous design, both inside and out, is unquestionably allied to convenience of plan.

* * * * *

THE term "cast leadwork" is now understood to refer to some form of relief or enrichment in the round or otherwise, but it should not be forgotten

Cast Leadwork.

*(Leadwork on Waldorf
Hotel, London, p. 123.)*

that this was not always so, for, prior to the introduction of "milled" or rolled lead, it was the universal custom for sheets as well as enrichments to be cast. Mr. Troup, who is a well-informed writer on the subject, gives some very interesting particulars under this head. He observes

that the invention of rolling lead by machinery was introduced in Sir Christopher Wren's time, apparently about 1670, for we find a going concern under the title of "Sir Philip Howard and Co." advertising themselves freely in that year and trying to throw discredit on the more ancient casting method still being loyally maintained by the Plumbers' Company. Among other inducements, the "Advertisement to All who have occasion to Use Sheet Lead" quotes many examples of London houses where the new commodity had been used; in one case a stretch of no less than 34 ft. in 6 lbs. lead; and all the examples in question are declared to be "worth viewing for beauty and imitation." The manager of those works attacks tooth and nail the old sand-cast sheets, and asserts that the rolling in his mills, instead of obliterating defects, discovers and enlarges them. He declares that the sheets are passed twenty or thirty times through the rollers. Obviously, therefore, the machinery must have been far from powerful, and was in all likelihood worked by a horse-mill. From that date the process of milled lead developed, though sheet casting was continued down into the nineteenth century by some of the more conservative bodies, and at any rate until within recent times it was still used on lighthouses. At St. Paul's Cathedral, in fact, the practice goes on to-day in unbroken continuity, the old lead being remelted mixed with a due proportion of pure pig (to dilute inevitable impurities) before being run into sheets. The casting of ornamented sheets was also continued till the middle of the nineteenth century. Its use is to be commended, for, as Mr. Troup points out, cast leadwork is admirable for such purposes as the decoration of cisterns, rainwater pipes and heads, and many other purposes, though some question arises as to the manner of its use in the seventeenth and eighteenth centuries for figures and statues, which may more truly be described as bronze work reproduced in a cheaper though still charming material. There is nothing intrinsically wrong in cast ornament: only the abuse of it is wrong. For casting ornamented sheets the prepared sand bed is set out according to some scheme suitable to the object, and patterns are impressed on the surface. The lead is then run over the bed just as in casting plain sheets, and there is this advantage in lead—that the sheet can be cut, bent, and even beaten up after the metal is cast, a performance which is impossible not only in any other metal, but in any other material whatever. Lead is the easiest metal to use, and yet perhaps

the most difficult to use without failure. We can use it now as it was used of old, but we cannot safely do so without taking to heart Viollet-le-Duc's observation that "we are too prone to believe in modern methods and too little inclined to inquire into the experience gained by our predecessors."

* * * * *

TO such an extent has house-furnishing been brought to the front through the felicitous energy of commercial firms and the widespread influence of an alluring (though illusive)

**The Furniture
of the
Middle-class
House.**

catch-title, "the house beautiful," that we need once again to remember William Morris's cardinal maxim that excess of furniture destroys the repose of a lazy man, and is in the way of an industrious one. And this is a matter concerning the architect very considerably, because he is often requested to give an opinion on the furnishing of the rooms he has schemed, if not actually to design the furniture which fills them: at which point we may pick up the thread of Morris's exposition. The arrangement of our houses, he says, ought surely to express the kind of life we lead, or desire to lead; and if there is anything to be said in favour of that to-day somewhat well-abused English middle-class, it is that, amidst all the narrowness that is more or less justly charged against it, it has a kind of orderly intelligence which is not without some value. Such as it is, such its houses ought to be, if it takes any pains about them: they should look like part of the life of decent citizens prepared to give good commonplace reasons for what they do. For us to set to work to imitate the minor vices of the Borgias, or the degraded and nightmare whims of the *blasé* and bankrupt French aristocracy of Louis the Fifteenth's time, is merely ridiculous. Our furniture should be good citizens' furniture, solid and well made in workmanship, and there should be nothing about its design that is not easily defensible—no monstrosities or extravagances, not even of beauty, lest we weary of it. Moreover, its construction should be thoroughly substantial, not depending on the super-excellence of the cabinet-maker's glue, and it should be made of timber rather than of walking-sticks. A great advance has been made in the design of furniture, largely through a reversion to models of the best period of English design, but, with so strong a commercial

competition prevailing, there is no little danger of getting well-looking though ill-made articles.

* * * * *

THERE are very few architects who can write about architecture with any marked literary style; architects, indeed, seldom write about their work

at all, except from a professional point of view. If it were

**The
Architecture of
Fantasy.** otherwise, one might get a very suggestive insight into the

working of some men's minds,

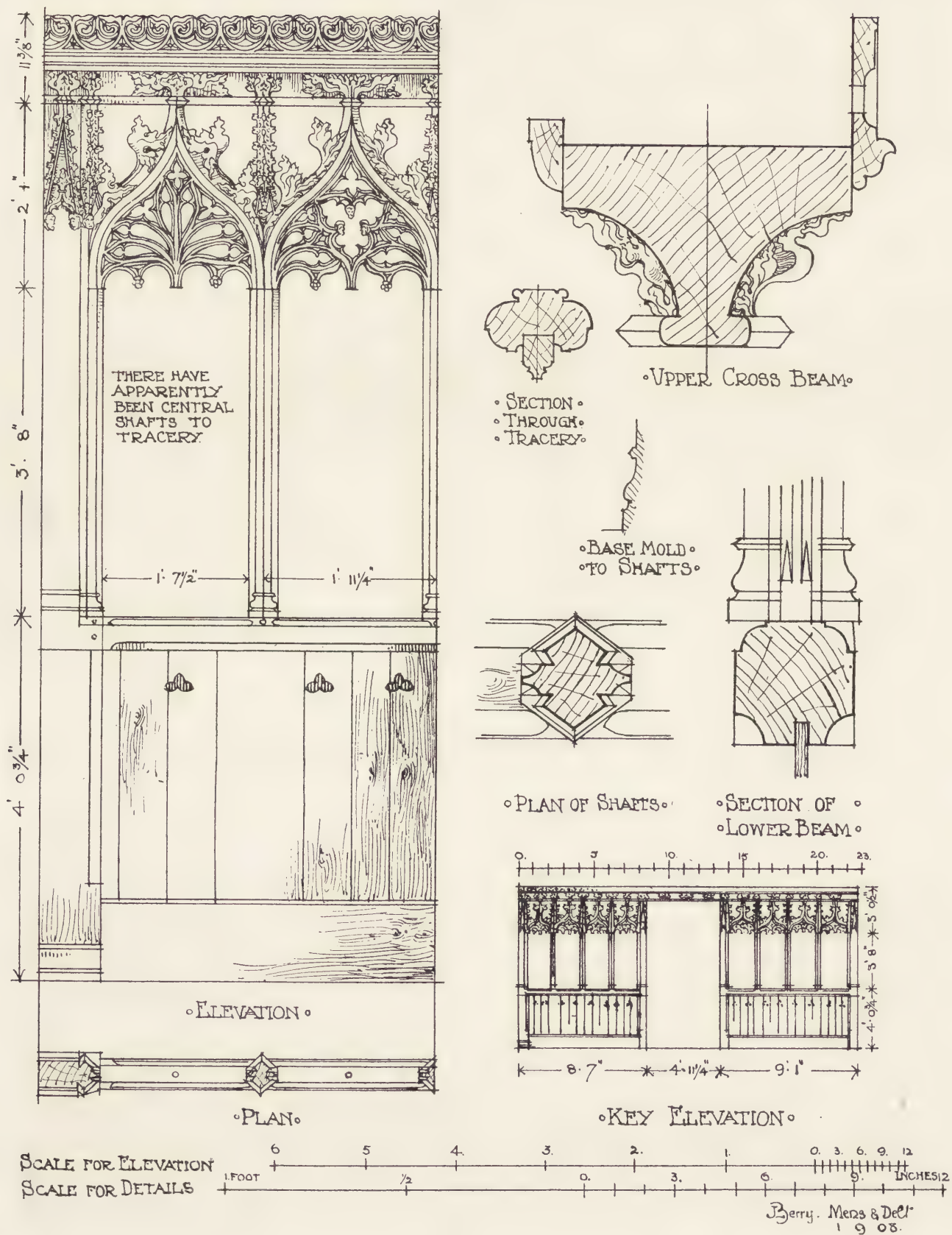
for architects, like other artists, must dream dreams, and they owe to the faculty of imagination more than is usually supposed. We can recall no record of an architect's dreams, and so we have to turn elsewhere for an indication of the reflex action of architecture on the mind freed from consciousness. De Quincey, in "The Confessions of an English Opium-Eater," describes what architectural splendours, "cities and temples beyond the art of Phidias and Praxiteles, beyond the splendour of Babylon and Hekatómpylos," were conjured up in the fantastic imagery of a drugged brain. He mentions how, when looking over Piranesi's "Antiquities of Rome," Coleridge had described to him the set of plates by that artist called his *Dreams*, recording the scenery of his own visions during the delirium of a fever. Some of them represented vast halls, on the floor of which stood all sorts of engines and machinery, wheels, cables, pulleys, levers, etc., expressive of enormous power put forth and resistance overcome. Creeping along the sides of the walls you perceived a staircase, and upon it, groping his way upwards, was Piranesi himself. "Follow the stairs a little further, and you perceive it come to a sudden and abrupt termination, without any balustrade, and allowing no step onwards to him who had reached the extremity, except into the depths below. Whatever is to become of poor Piranesi, you suppose, at least, that his labours must in some way terminate here. But raise your eyes, and behold a second flight of stairs still higher, on which again Piranesi is perceived, but this time standing on the very brink of the abyss. Again elevate your eye, and a still more aerial flight of stairs is beheld; again is poor Piranesi busy on his aspiring labours; and so on until the unfinished stairs and Piranesi both are lost in the upper gloom of the hall." With the same power of endless growth and self-reproduction did the architecture of De Quincey's dreams project itself with the intensity of a vision.



Photo: "Details."

DETAIL OF SCREEN BETWEEN NAVE AND CHANCEL, LAVENHAM PARISH CHURCH, SUFFOLK.

One of the finest examples of "Decorated" screen-work, this is worthy of the closest study, although now in a partially mutilated condition.



SCREEN BETWEEN NAVE AND CHANCEL, LAVENHAM PARISH CHURCH, SUFFOLK.
MEASURED AND DRAWN BY J. L. BERRY.

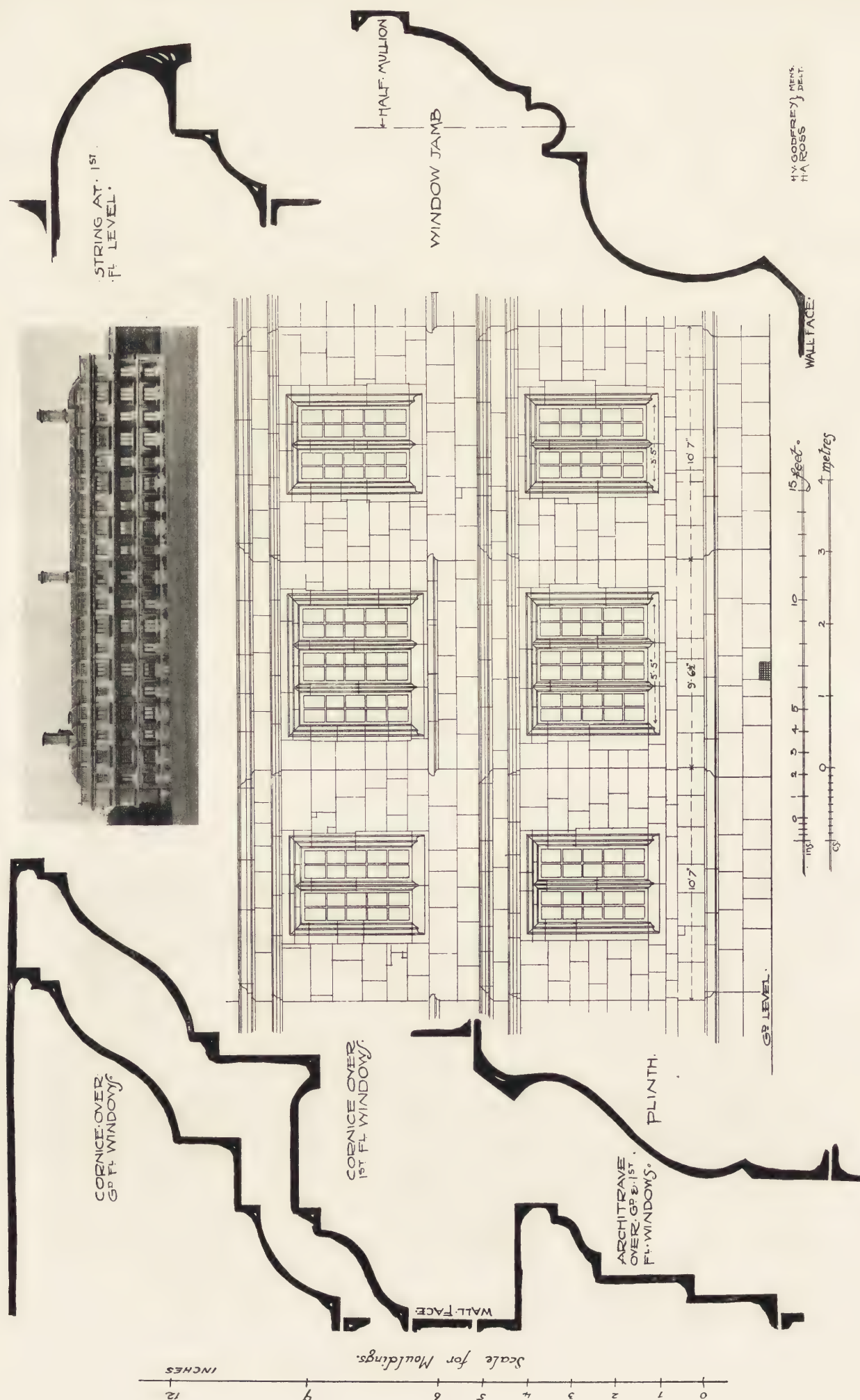
The screen is of oak, the top beam being in one piece, with mouldings and crockets carved out of the solid. The cresting, apparently, has been restored. Originally there were slender shafts to the tracery, indications of their junction with the sill being plainly visible. They must have added considerably to the lightness of the screen, and the work of the iconoclast who sawed them off is greatly to be regretted.



Photo: "Details."

GROUND-FLOOR WINDOW ON SOUTH FRONT OF CLARE COLLEGE, CAMBRIDGE.

The south range of Clare College was commenced in 1640 and finished in 1642. The work, therefore, belongs to the time of Charles I., and is what is called Jacobean. Certain parts of it, however, were altered about 1760, notably the windows, which originally had pointed heads. As a window suitable for collegiate work especially, this is a very useful example, the mouldings being particularly good.



GROUND- AND FIRST-FLOOR WINDOWS ON SOUTH FRONT OF CLARE COLLEGE, CAMBRIDGE. MEASURED AND DRAWN BY H. V. GODFREY AND H. A. ROSS.

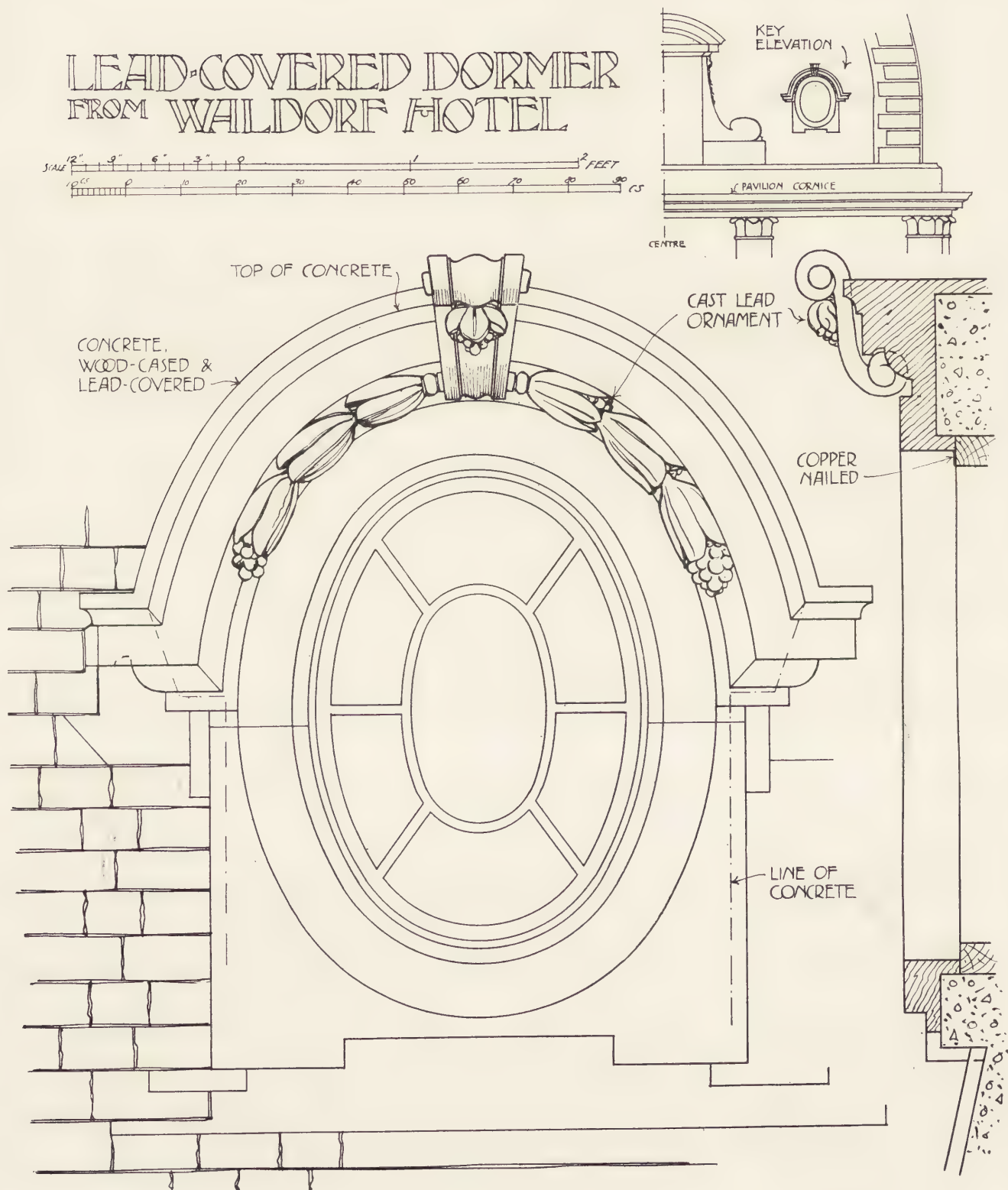


LEAD-COVERED DORMER ON THE WALDORF HOTEL, ALDWYCH, LONDON.
A. MARSHALL MACKENZIE, A.R.S.A., F.R.I.B.A., AND SON, A.R.I.B.A., ARCHITECTS.

Telephoto: "Details."

The Waldorf Hotel offers some excellent examples of modern leadwork, notably the large and small lead-covered dormers. These are formed with a concrete core, boxed over with wood, and the lead beaten over that, with cast lead enrichments fixed in parts. The construction is shown by the drawing reproduced on the next page.

LEAD-COVERED DORMER FROM WALDORF HOTEL



A. MARSHALL MACKENZIE, A.R.S.A., F.R.I.B.A., AND SON, A.R.I.B.A., ARCHITECTS.

The whole of the leadwork was executed by Messrs. H. King and Sons, of Park Walk, Chelsea, S.W.

DETAILS.

NO. 6. VOL. I.

JUNE, 1909.

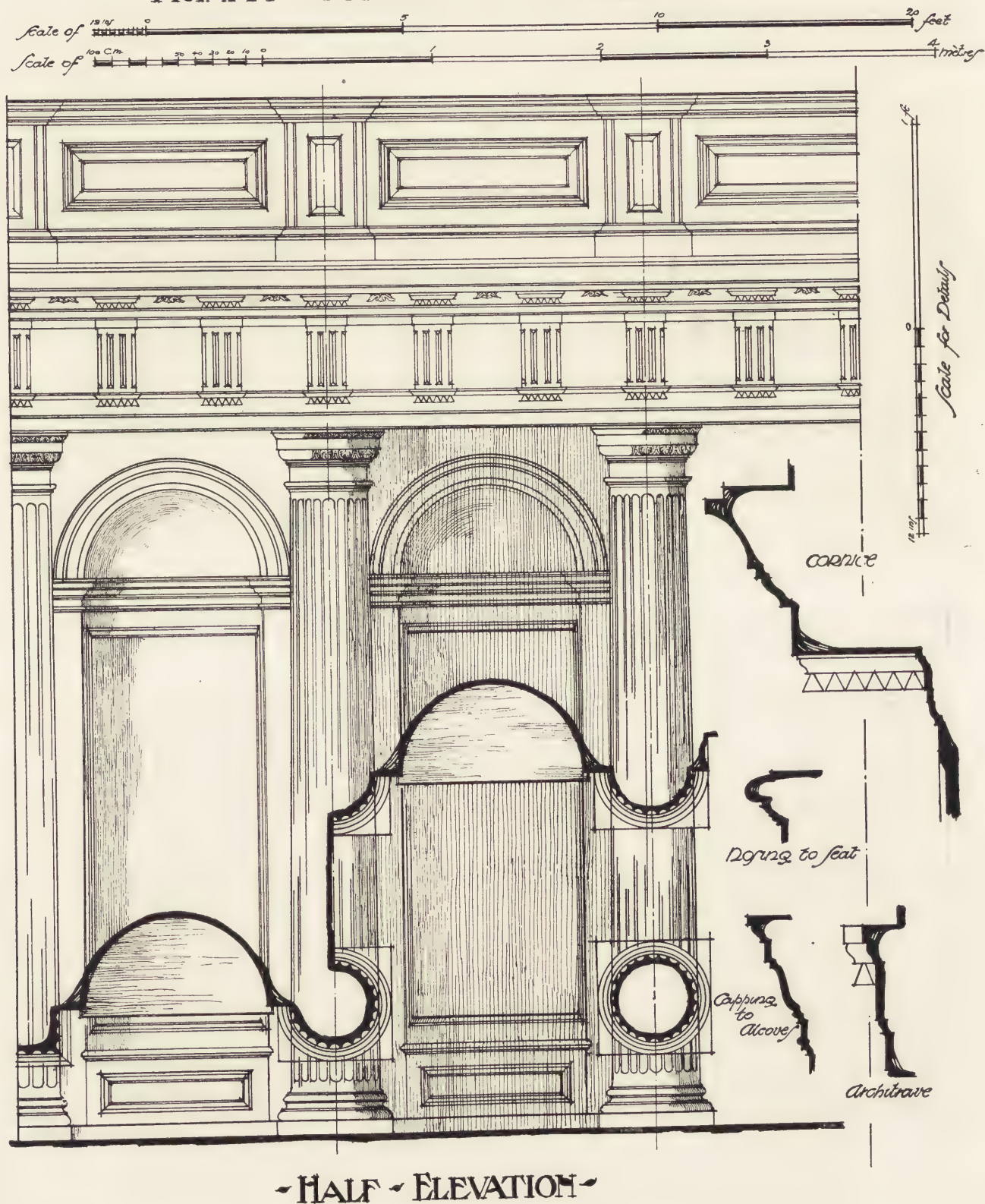


DETAIL OF ORGAN SCREEN IN TRINITY COLLEGE CHAPEL, CAMBRIDGE.

Photo: "Details."

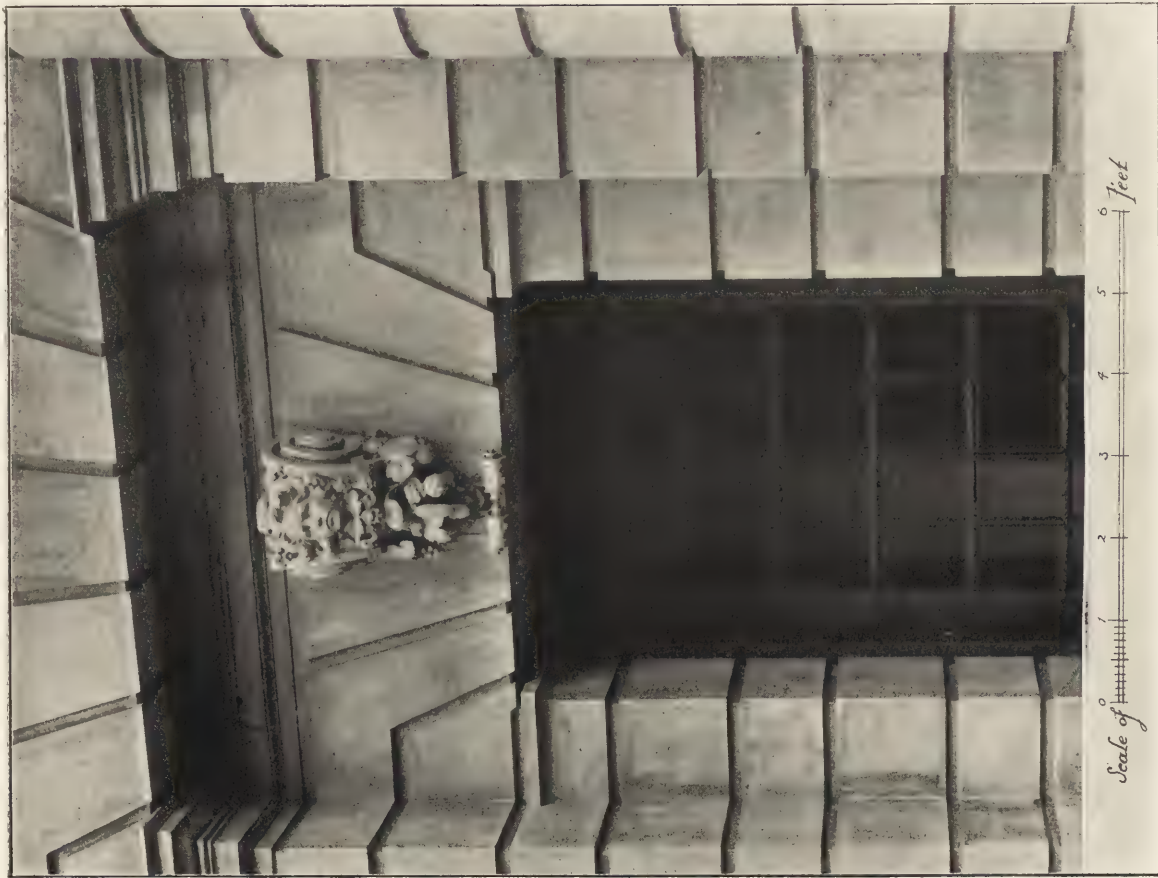
This screen is part of the reconstruction scheme commenced by Dr. Bentley in 1706. At that time the old woodwork of the chapel was entirely removed (with the exception of the panelling to the ante-chapel, of Elizabethan type, shown on the right-hand side of the above photograph) and was replaced by woodwork of Renaissance character. This is among the best woodwork to be seen at Cambridge, and Professor Willis gives a just estimate of it when he says: "The work was designed and carried out in a noble and admirable style; and although it be out of harmony with the traceried windows and the roof, the discrepancy is amply compensated for by the great beauty of the fittings."

- SCREEN - IN - CHAPEL - - TRINITY - COLLEGE - CAMBRIDGE -



MEASURED AND DRAWN BY FRANK T. DEAR

The screen is entirely of mahogany, now mellowed to a beautiful rich tone. It was originally 17 ft. in depth, and occupied the whole of the fifth bay of the chapel, counting from the west end, but in 1867-70, when considerable alterations were made, the depth was reduced by 7 ft., and the screen, with the stall work, was taken 7 ft. nearer the west end, and the organ enlarged. The name of the architect who originally designed the screen is not known.



CARVED KEYSTONE OVER ENTRANCE TO "LINCOLN'S INN HOUSE," KINGSWAY, LONDON. E. L. LUTYENS, F.R.I.B.A., AND PILDITCH, CHADWICK & CO., JOINT ARCHITECTS.



Photos: "Details."

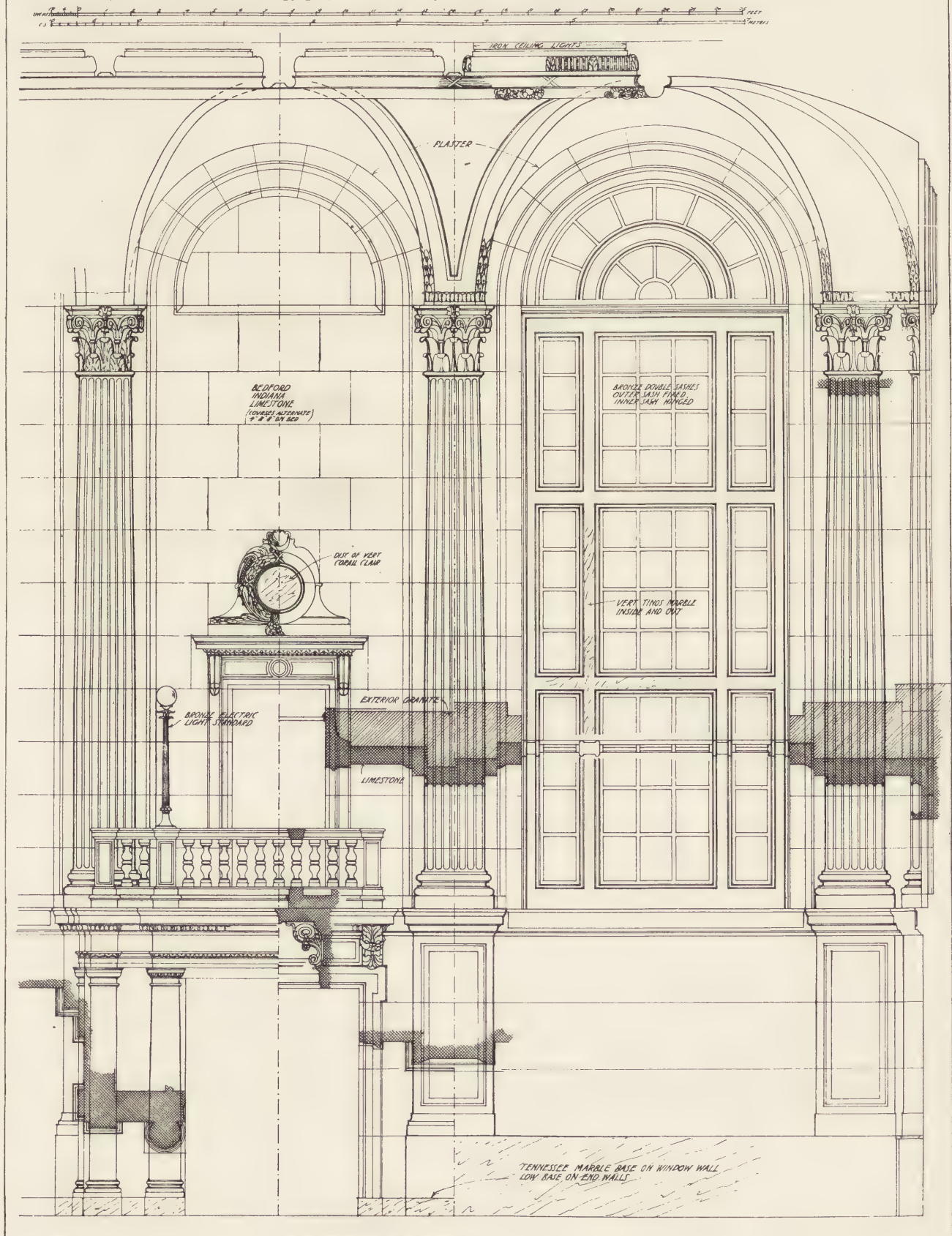
In this keystone Mr. Lutyens has shown again the delightful fancy and fresh feeling which he displayed in the new building for "Country Life." There are two of these keystones on the Kingsway building, not exactly the same, but similar, and they add a very pleasant touch of life to the work. The one here shown took six weeks to carve, we understand: Mr. Broadbent, of Fulham, being the carver.



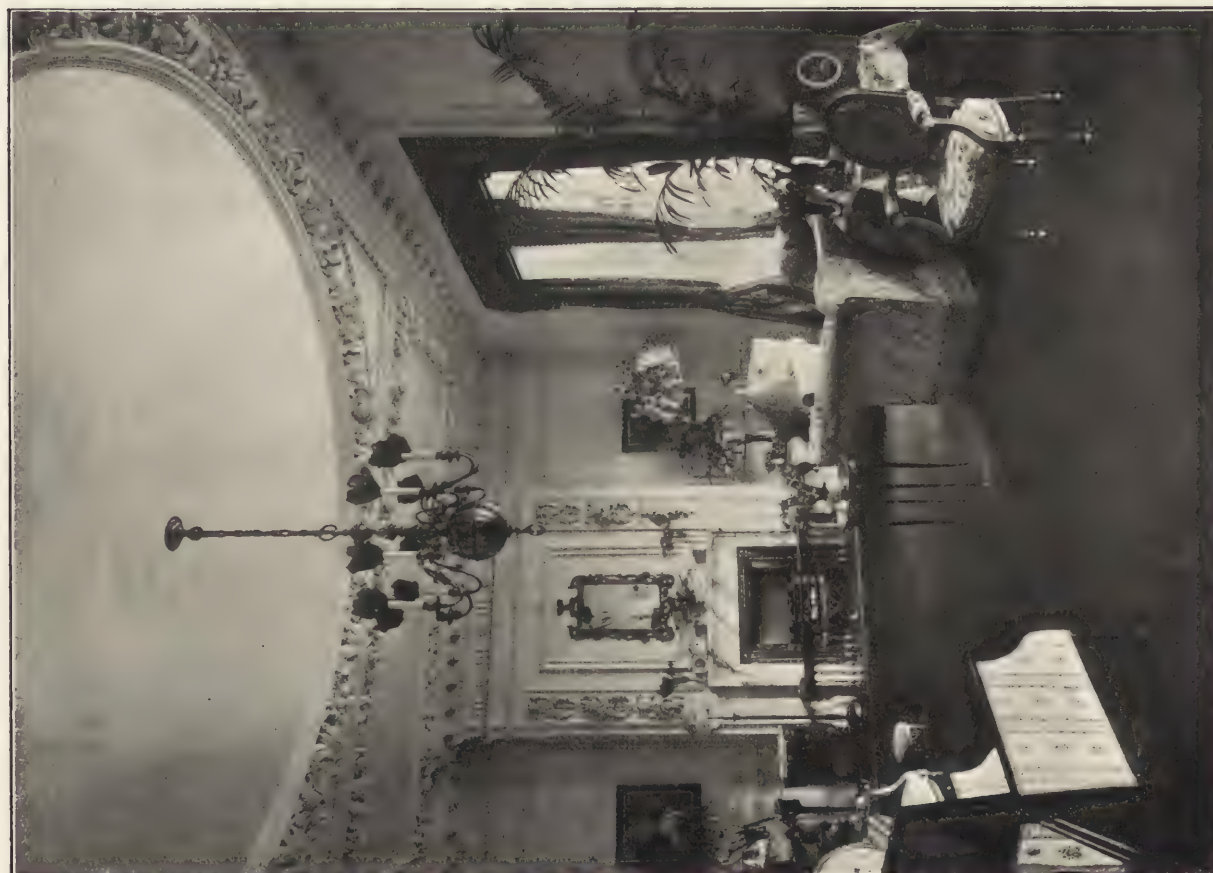
INTERIOR VIEW OF FIRST NATIONAL BANK, BOSTON, U.S.A., SHOWING WALL BAYS.
R. CLIFESON STURGIS, F.A.I.A., ARCHITECT.

Another good example of current architecture in the United States, the detail of this scheme is well worth study. The walling is of Bedford Indiana limestone, with plaster ceiling. The bank screens are of bronze and marble, and the chandelier is a combination of carved wood and "staff."

THE FIRST NATIONAL BANK OF BOSTON : INTERIOR DETAIL.



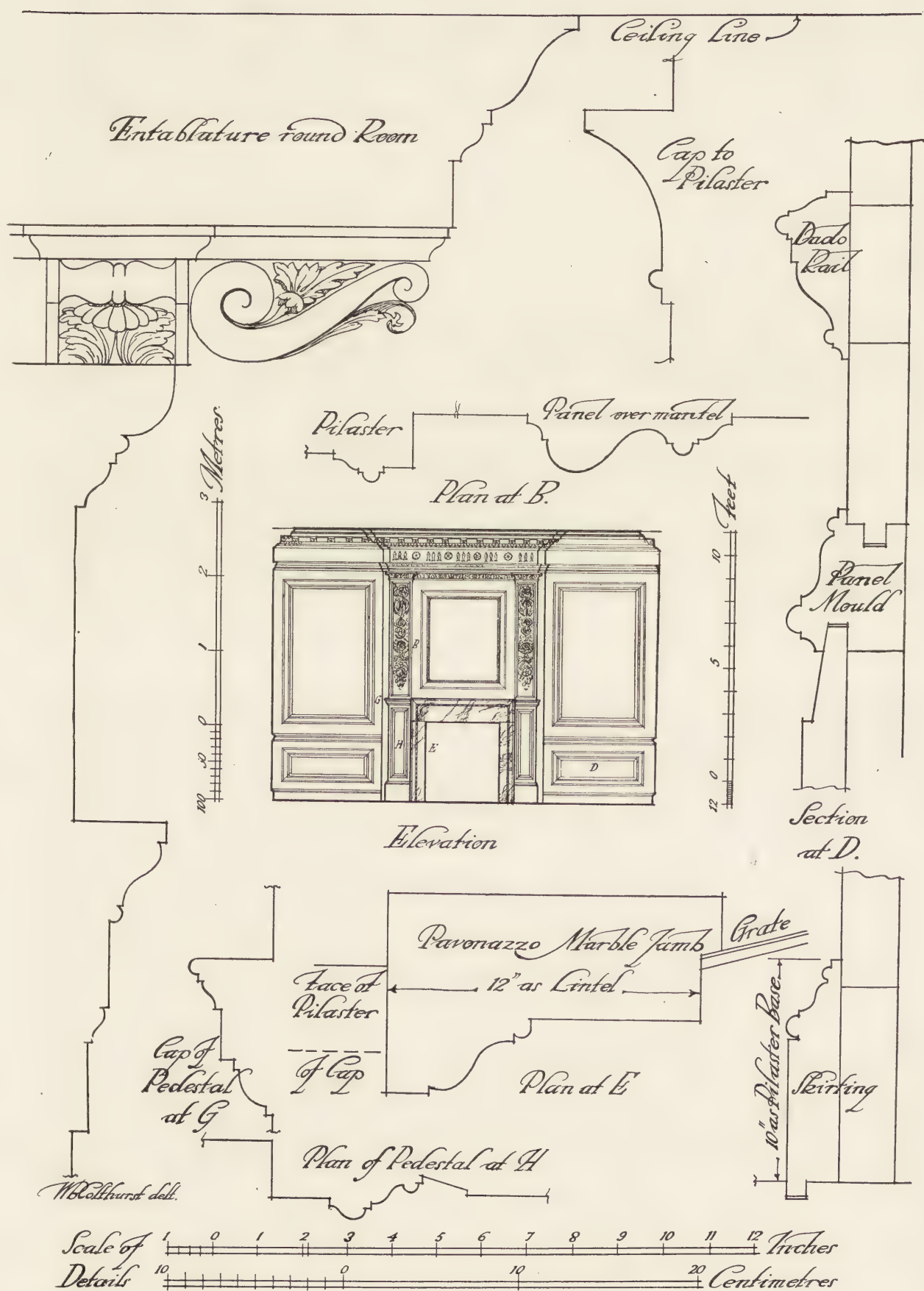
DRAWN BY EDWIN GUNN, A.R.I.B.A.



DRAWING-ROOM CHIMNEY-PIECE IN A HOUSE IN LOWTHER TERRACE, GLASGOW. JAMES MILLER, A.R.S.A., F.R.I.B.A., ARCHITECT.

Photos: Bedford Lemere & Co.

The chimney-piece most favoured by architects to-day is of English Renaissance type, and the one here shown is an excellent example. It forms an integral part of the architectural scheme, and is well suited to its position. The chimney-piece is executed in wood, relieved by a marble surround to the fireplace. The carving to the pilasters has been admirably executed by Messrs. H. H. Martyn and Co., of Cheltenham. The mirror on the centre panel, though so prominent, is, of course, no part of the architect's design.



DETAILS OF DRAWING-ROOM CHIMNEY-PIECE IN A HOUSE IN LOWTHER TERRACE, GLASGOW
JAMES MILLER, A.R.S.A., F.R.I.B.A., ARCHITECT.

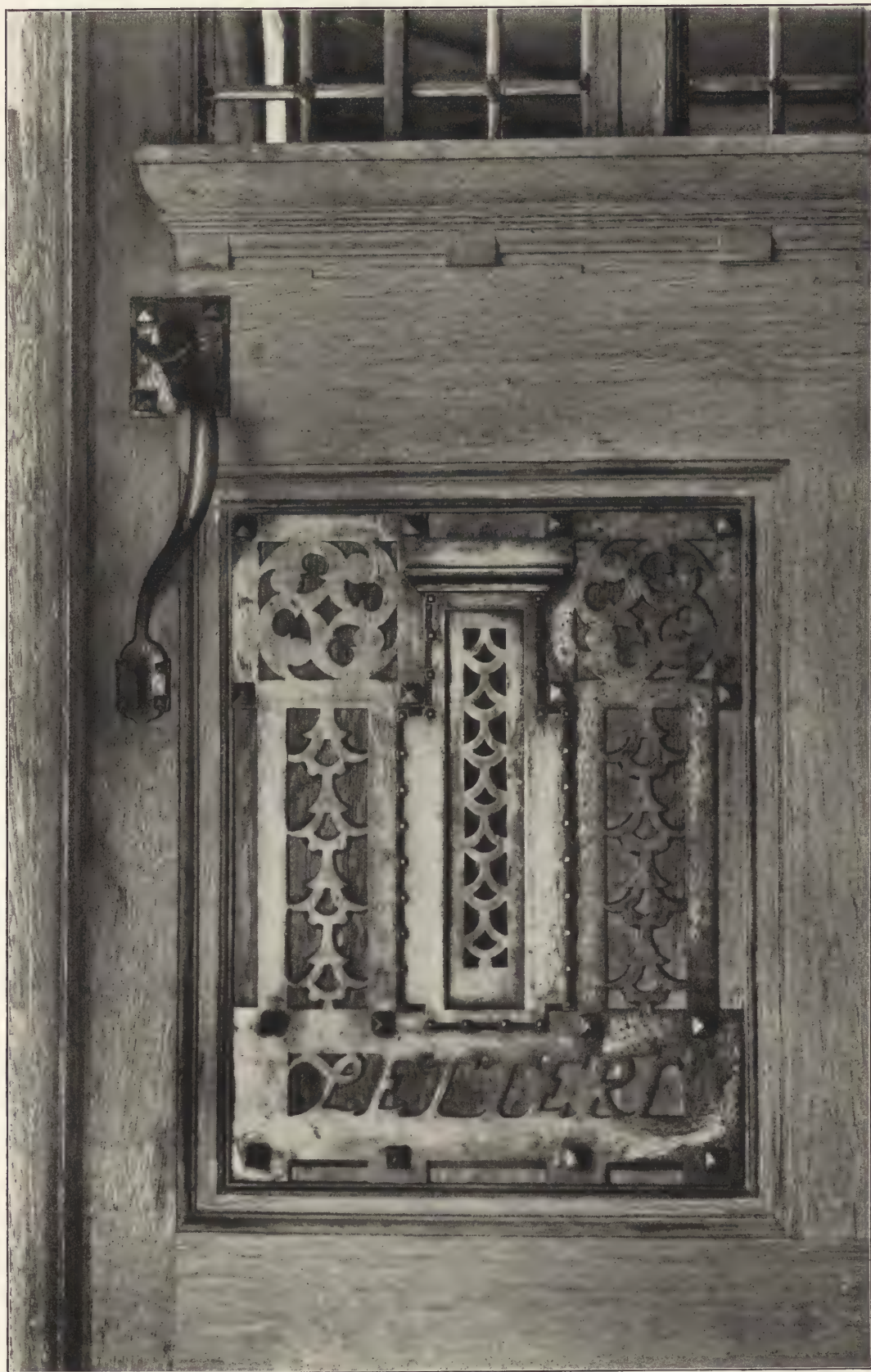
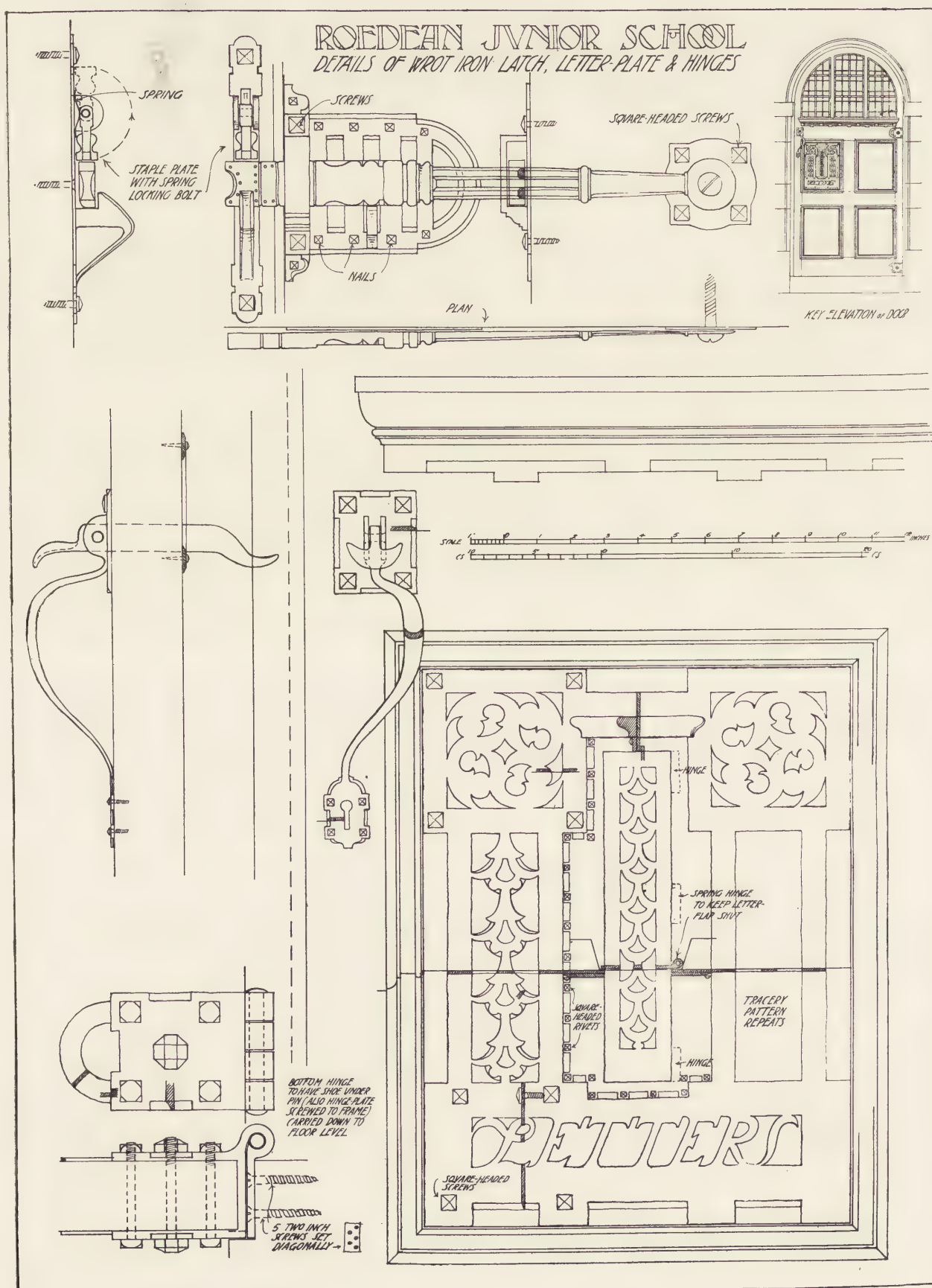


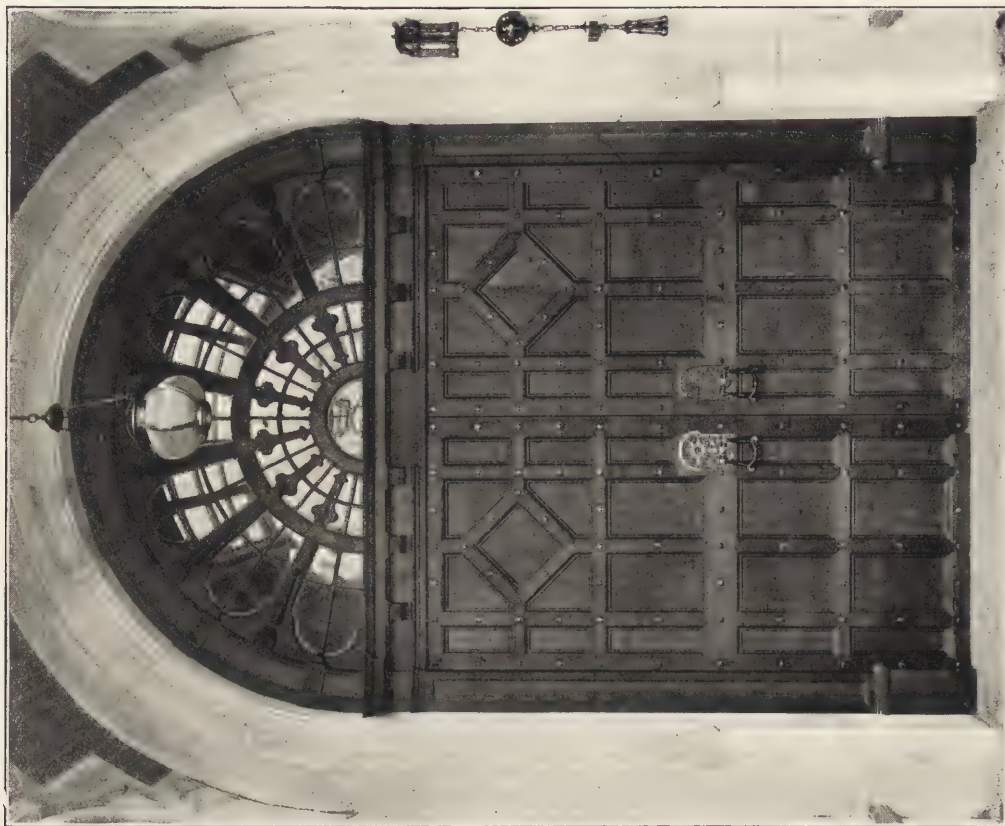
Photo: "Details."

LETTER-PLATE ON MAIN ENTRANCE DOOR, ROEDEAN JUNIOR SCHOOL, BRIGHTON.
JOHN W. SIMPSON, F.R.I.B.A., AND MAXWELL AYRTON, A.R.I.B.A., ARCHITECTS.

This is executed in "armour-bright" sheet iron, and is a very fitting embellishment to the oak door. The details of the construction are shown by the drawing reproduced on the opposite page.



JOHN W. SIMPSON, F.R.I.B.A., AND MAXWELL AYRTON, A.R.I.B.A., ARCHITECTS.



EXTERIOR VIEW.

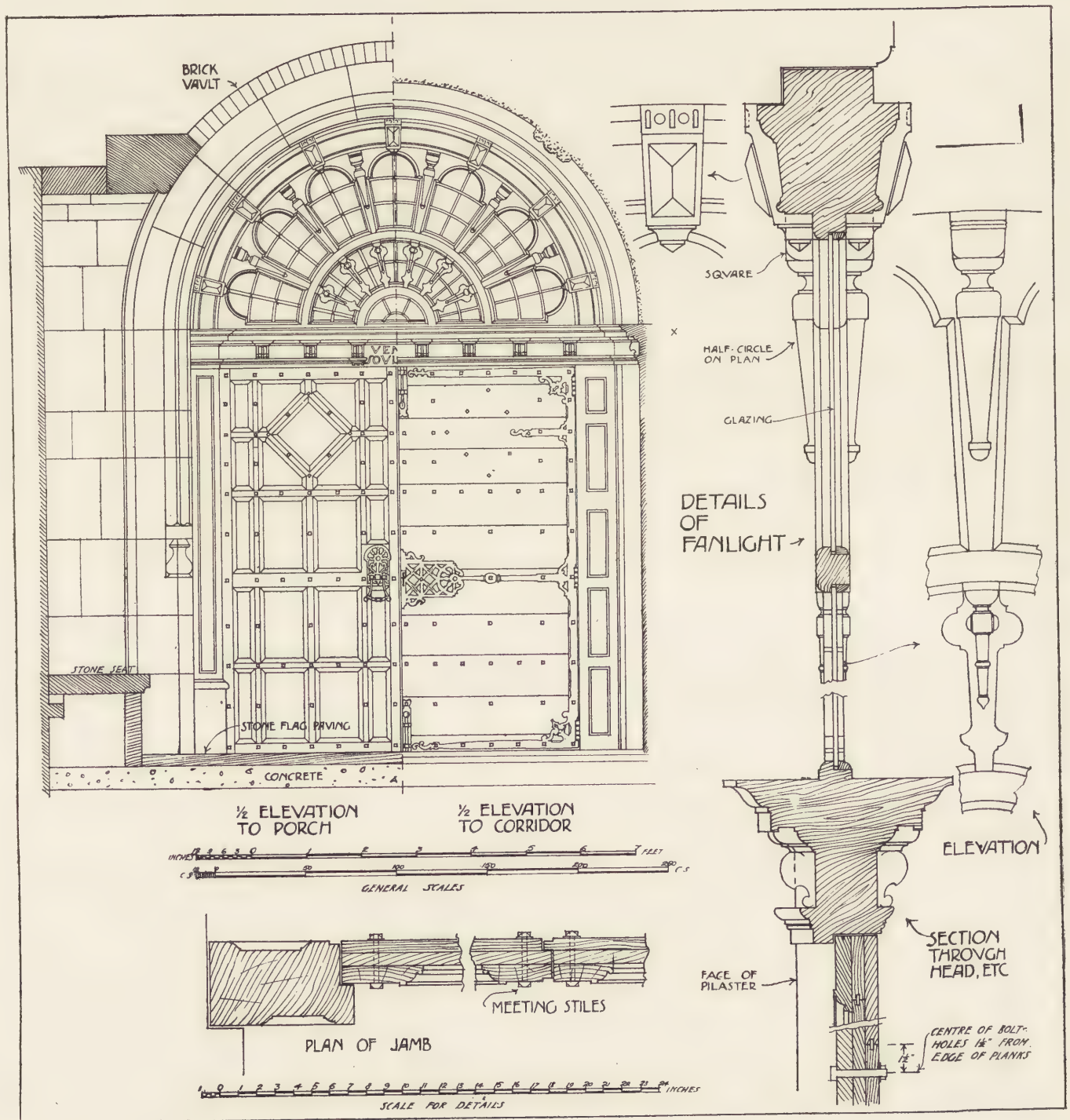
DOOR TO NEW ENTRANCE PORCH, LONGSTOWE HALL, CAMBRIDGESHIRE.



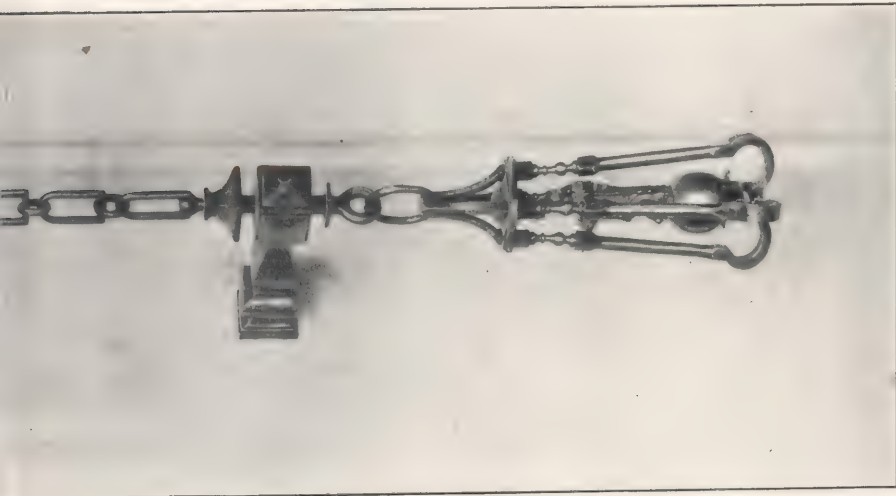
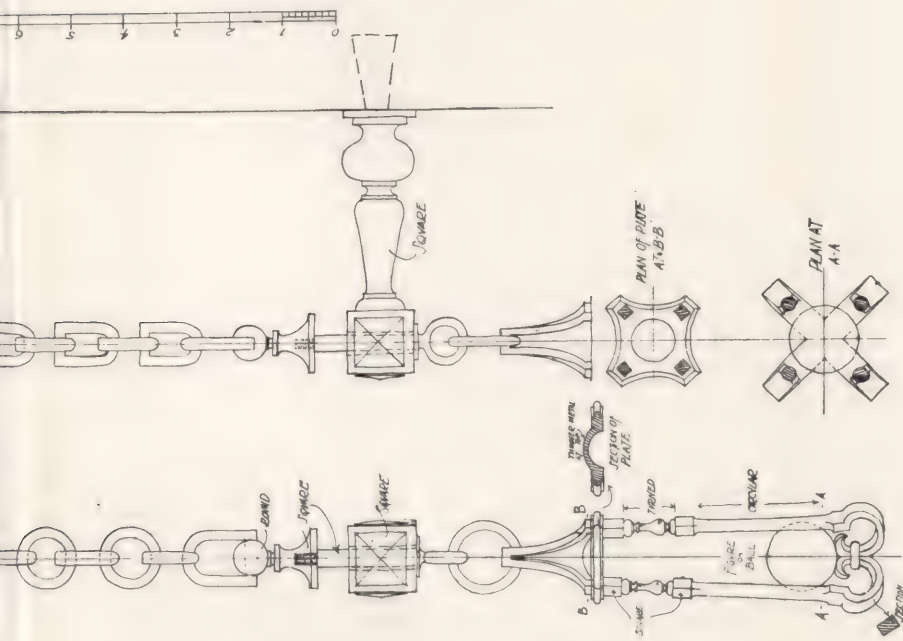
INTERIOR VIEW.

JOHN W. SIMPSON, F.R.I.B.A., AND MAXWELL AYTON, A.R.I.B.A., ARCHITECTS.

This new entrance, with the paneling on either side, forms part of extensive alterations and additions which are being made to Longstowe Hall—an Elizabethan mansion. The work shown is of English oak, and has been executed by Mr. John P. White, of Bedford. Attention is drawn to the bell-pull, hinges, etc., some further illustrations of which are given on succeeding pages of this issue.



ENTRANCE DOOR TO NEW PORCH, LONGSTOWE HALL.
 JOHN W. SIMPSON, F.R.I.B.A., AND MAXWELL AYRTON, A.R.I.B.A., ARCHITECTS.



JOHN W. SIMPSON, F.R.I.B.A., AND MAXWELL AYRTON, A.R.I.B.A., ARCHITECTS.

Door furniture, if not objectionable, is generally inconsequential. Yet, in studying such an example as this electric bell-pull, it is plainly evident that great possibilities are open to the architect of ability who desires something better than stock patterns. The bell-pull shown above is of "armour-bright" iron, with a small bronze figure of "Charity" (by the Bromsgrove Guild) on the ball within the handle.

NOTES.

THAT was a clever piece of writing by a certain well-known architect who banded the whole body of registrationists with those whose aim was the

Two Points of View.

achievement of an affluent corpulence crowned by the glory of an unquestioned respectability, as witness the marching to church on Sunday morn, digni-

fied by a silver-nobbed umbrella, and the return, with no less dignity, to a terrific smell of cooking at one o'clock. We do not subscribe to the truth of the indictment; but we were at least grateful for such a shaft of wit amid the utter sombreness of an academic discussion that had long since run its course. Quite apart from any question of registration, however, it is perfectly evident that architects who have achieved an assured position generally drop one by one the qualities with which they started out. They will smile benevolently at the younger man who possesses some spark of enthusiasm for motives higher than those which govern mere percentage, and they will remember perhaps the time when they, too, went over that well-trodden path; that it has been their fate, among young men that were, to listen to the dull droning of presidents, to fall tooth and nail upon the vicious architectural productions of "eminent" architects, to sweep aside men's entire reputations with an off-hand criticism, and then to go back to the office and do—nothing! Nevertheless, the young man has his points, and the young man of discernment especially is able to lay hold of some very destructive facts. In the Institute to-day, for example, who is not familiar with names of men having considerable practices, but whose work is no credit to English architecture? In some cases this is attributable to innate want of culture on the part of the men themselves, and one may say this without a touch of snobbery. "Taste" is an invidious word to use, but it stands for a great deal. Certain architects, besides what may be called professional ability, possess that quality of "taste" which precludes them doing what is inappropriate, in great things as in small. They may not be brilliant, but they at least have that sobriety of temperament and sense of proportion and fitness which leads them to produce

very pleasing work. But if, on the other hand, the sins of some men are so extremely patent, it not infrequently happens that over-production is the cause of most of them. Such men have too much to do. They are not exceptional in being unable to resist the human craving for more, even when there is already abundance. Hence it is that so much time is occupied in attending to the business side of the office that the really more important matter of design becomes relegated or farmed out among the staff. In some offices this happens to be a blessing in disguise, because in these cases there are members of the staff who are more capable to do the work than the principal, and he, human being, is not at a loss to appreciate this. Thus arises the "ghost." But the "ghost," if he is a regular adjunct, and not called in for some special occasion (such as a competition), cannot exist unknown and unseen. After a time his presence becomes apparent to all who care to know, and, in some cases, so flagrantly obvious has been the stamp of his personality on the productions of the office, that it has become imperative to declare him. And so, one step farther on, to the partnership. The principal may or may not wish for that, but circumstances force him to it. The "ghost" may be getting restless, and, with so much knowledge and experience, might easily become a most decided competitor: moreover, the principal's connection is largely dependent on his remaining. The partnership solves the question, and, for the chief person concerned, security makes double secure. It is an excellent device. Scotsmen have been known to do it, and Englishmen too! Some of these architects are most pleasant and reasonable men. Others are the reverse. But that is an old tale. Viollet-le-Duc, in another country and another age, was familiar enough with them, just as we are to-day. Take a few paragraphs from one of his lectures and see how this might have been written yesterday here in England. "We have all observed architects whose habit it is never to give clear instructions; who are constantly agitated; who are out of temper with everybody and everything; rude to their inferiors, and obliging them to begin again and again a detail for whose execution they have not given a

single precise order; who think they impose respect by blustering, and the often groundless outbreaks of their imperious anger; who are incapable of examining and correcting a diagram, and who resent criticism because they are unable to discuss its validity, assuming to determine everything by their own arbitrary will. But see these very persons, who fancy they inspire respect or fear in their subordinates by this ridiculous attitude, see these men in the presence of the directors of administrative boards. They are supple as gloves, fair-spoken, and full of the most obsequious deference, promising everything, affirming everything which it is wished they should affirm, and saying *no* to everything for which a negative is desired. And so they are regarded with a favourable eye, and are sure to obtain advantages of all kinds. To make an architect we must first of all get an honest man, and it may safely be asserted that in nine cases out of ten such a character is associated with true talent, knowledge, and experience."

* * * * *

It is wonderful to note how history repeats itself in the matter of architectural competitions. The same troubles have to be fought over and over again,

<p>Scott and Palmerston.</p>	<p>though one might imagine from contemporary outbursts that no such thing had ever occurred before, that the frustration of the successful architect's desires, the</p>
--------------------------------------	--

burdening of him with requirements not originally specified, the incessant alterations demanded, are all unprecedented. We need only turn to the record of events, however, to find anomalies and injustices and official petulance greater than any before us at present. And as history records it, so history buries it. Who remembers now the interminable questioning that centred round the completion of the Nelson Column, for instance, and who has not almost forgotten the giant architectural turmoils of the 'sixties? How many have ever read the record of Sir Gilbert Scott's life-plaguing task in connection with the Foreign Office? Yet that is a story well worth the telling, and very pungently it has been set down in Scott's "Recollections"—a book vieing with Street's in its portrayal of an able, vigorous, dominating character. The competition for the Government offices began in 1856. In preparation for it Scott retired to a great extent from active engagements and set about designing the elements which he considered best suited to a public building: "I designed windows suited to all positions, and of all varieties of size, form, and grouping; doorways, cornices, parapets, and imagi-

nary combinations of all these, carefully studying to make them all thoroughly practical, and suited to this class of building. I did not aim in making my style 'Italian Gothic'; my ideas ran much more upon the French, to which for some years I had devoted my chief study." Scott considered that the details of his design were excellent, though he admits that the entire design was not so good as its elementary parts, being rather set and formal. However, he has no hesitation in telling us that "with all its faults it would have been a noble structure: and the set of drawings was, perhaps, the best ever sent in to a competition, or nearly so." But this Gothic design, as events proved, was never to be carried out. "When my designs for the public offices were exhibited they excited much attention; indeed they were, by those who favoured Gothic, considered generally the best, though opinions were divided to some extent between them and the designs by Mr. Street and Mr. Woodward. Indeed, few, comparatively, as were the Gothic designs, they were by far the best in the exhibition, putting aside, perhaps, those of Sir Charles Barry, which were visionary, and founded on the diminutive elements of the present Board of Trade buildings. The judges, who knew amazingly little about their subject, were not well-disposed towards our style, and though they awarded premiums to all the best Gothic designs, they took care not to put any of them high enough to have much chance. The first premium for the Foreign Office was awarded to a design by my old pupil Coe; the first for the War Office to one (not bad by any means) by Garling. Barry and Banks came second for the Foreign Office, and I third. I did not fret myself at the disappointment, but when it was found, a few months later, that Lord Palmerston had coolly set aside the entire results of the competition, and was about to appoint Pennethorne, a non-competitor, I thought myself at liberty to stir." This resulted in the appointment of a select committee to inquire into the subject, and it then transpired that while the assessors were of one mind as to the order of merit among the designs, they did not coincide with the decision of the judges, *i.e.*, the Government representatives; and further, that they had agreed in placing Scott second for both buildings, but no one first for both: moreover, they considered that second for both (the two being essentially parts of the same group) was higher than first for one only. Scott was thus in a sense lifted from his third place and placed upon the balance between second and first. The committee virtually recommended the Commissioner of Works to make his own choice

between Scott's design and that of Sir Charles Barry and E. M. Banks: and in the end (November, 1858) Scott was appointed for the work. Fresh instructions were then issued, and, upon these, designs were prepared anew and approved, and the working drawings proceeded with. Then Mr. Tite, architect of the Royal Exchange and M.P. for Bath, commenced a violent opposition in Parliament, in which, unhappily for Scott, he was supported by Lord Palmerston: and statements were made which were "as absurd and unfounded as anything could be." Scott plunged in to reply. He says: "On a former occasion, while the subject was before the select committee, I went or sent round to all the public buildings I could think of, and measured the area of their windows, and on comparing them with those of my design I was able to show the committee that my designs provided half as much light again as the average of buildings of the same class. Tite was a member of that committee, yet he had the effrontery to state that my designs were deficient in window-light, and encouraged Lord Palmerston to do the same." Then followed a sturdy battle of words in the *Times*, as the outcome of which one architect (who, it appears, was Palmerston's mentor in matters architectural) was so annoyed at Scott's attitude that he proposed moving the Institute to reverse the recommendation of the council to award the Royal Gold Medal that year to him. "However all this may be, it cannot be denied that I was cast down from the eminence I had attained. The 'very abjects' now loaded me with their miserable abuse, and though I went on with my working drawings, I felt that my position was sadly altered, and the chance of carrying out my design forlorn. Even Mr. Disraeli told me that there was no chance of carrying it, but Lord John Manners held firmly to his own decision and met the attack in Parliament manfully, and with great success. Indeed, the opponents trusted to numbers, and cared little about argument, while Lord Palmerston didn't care a straw what buffoonery he gave vent to, for the greater the twaddle he talked the louder of course was the laughter, and that was his deadly weapon. So things went on, and had the Government stood, I should perhaps have carried it in the small days of August. But, alas! the Ministers were left in a minority on their 'Reform Bill' and dissolved Parliament. . . . At length the Government resigned, and my arch-opponent became once more autocrat of England." Further delay then occurred by reason of the appointment of a new Commissioner of Works. Still, after a time, the builders' estimates were in,

turning out very satisfactorily, and then, says Scott, "Lord Palmerston sent for me and told me in a jaunty way that he could have nothing to do with this Gothic style, and that though he did not want to disturb my appointment, he must insist on my making a design in the Italian style, which he felt I could do just as well as the other: that he heard I was so tremendously successful in the Gothic style that if he let me alone I should Gothicise the whole country, etc., etc., etc." About the same time Scott's drawings and a model were exhibited in the tea-room of the House of Commons, and when the vote for the building came on there was another great debate on architecture. About the same time also a deputation of M.P.'s waited on Lord Palmerston to advocate the cause of Gothic architecture. "Since Satan accompanied the angels on the mission narrated in the Book of Job there has seldom been wanting a 'devil's advocate' when anything delicate has had to be transacted, and so it was now." The advocate in question was busy over Scott's plans in the tea-room of the House. "The faults he found were wholly imaginary, and the arrangements had been the result of long thought and patient consultation with the heads of departments, but no one there knew anything about this, and so a wound was given me by a pretended friend, who had been admitted by mistake, and, thanks to him, Lord Palmerston found no difficulty in letting off all friendly arguments like water out of a tap. I think it was on this occasion that, having discovered the error of his argument about 'shutting out the very light of day' he said: 'This Gothic architecture admits the sun from its very rising till its setting, so that my friend the Speaker, who necessarily goes to bed late, and has no shutters to his windows, can get no sleep for it.'" About the middle of August a deputation of architects waited on Lord Palmerston to pat him on the back and encourage him in his determination to overthrow the work of his predecessors, and though Scott tried to get up a counter address the Gothic architects did not come forward in sufficient force to make it worth while, "which cold-heartedness was the greatest damper I had ever met with." Subsequently Lord Palmerston sent for Scott, and, seating himself down before him in "the most easy, fatherly way," said: "I want to talk to you quietly, Mr. Scott, about this business. I have been thinking a great deal about it, and I really think there was much force in what your friends said. I really do think there is a degree of inconsistency in compelling a Gothic architect to erect a classic building, and so I have been thinking of appointing you a coadjutor, who would

in fact make the design!" Scott protested vehemently against this injustice, and, in fact, became so knocked up with all the badgering, anxiety, and bitter disappointment he had suffered that he was obliged to go away to Scarborough to recruit his health, thus taking, the first time since commencing practice twenty-four years previously, a quasi-holiday of two months. He saw that, unless he threw up the commission altogether, which would have been "simply rewarding my professional opponents for their unprecedented attempt to wrest a work from the hands of a brother architect," there was no other way with Lord Palmerston but to prepare an Italian design. This, therefore, he did, but whilst in the midst of his task he heard that *another architect* was preparing a design for the Foreign Office. "I now saw how matters stood. Lord Palmerston had hoped at first to be able to thrust this gentleman upon me as a colleague; but, failing that, had secretly encouraged him to make a design, so that he might have two strings to his bow: which probably explains why he allowed several weeks to elapse before making any appointment to see my new design. When he did so he kept me waiting two hours and a half in his back room (during a part of which I heard him very deliberately going through his luncheon in the next room), and then sent me away unseen. At length, however, I showed him the design. He was very civil, and I thought he liked it." Scott had occasion to go to Hamburg, leaving matters, as he thought, in a tolerably satisfactory position. While abroad, however, he received a letter saying that he was mistaken in his impression as to Lord Palmerston's feelings, and that the design would have to be modified. "This led, on my return, to a number of futile attempts, and in the midst of them I heard by a side wind that the competitor to whom I have referred had not only made a design, but that it was actually at the Office of Works, and under consideration!" Thereupon Scott drew up a very strong formal protest, which seems to have quashed the proposal. The new design, however, was next referred to the joint opinion of Cockerell, Burn, and Ferguson, and, though Cockerell "had the greatest difficulty in swallowing my new style," it was ultimately recommended. Still Lord Palmerston was not satisfied. He disliked Scott's second design, a sort of "Byzantine Italian Renaissance," and insisted on a design in the "ordinary Italian." Thereupon Scott began once more. He bought some costly books on Italian architecture, he went to Paris and studied the Louvre and most of the important buildings, and then produced his third and last design, incor-

porating the Foreign Office and the India Office. Lord Palmerston highly approved it, and it passed the House of Commons in 1861, after a very stout fight by the Gothic party, who naturally and consistently opposed it. "The struggle through which I had fought the matter, through a period of five years, was such as I should never have faced out had I known what was before me. I felt that I should be irreparably injured if I were to lose a work thus publicly placed in my hands, and I was step by step driven into the most annoying position of carrying out my largest work in a style contrary to the direction of my life's labours. My shame and sorrow were for a time extreme, but, to my surprise, the public seemed to understand my position and to feel for it, and I never received any annoying or painful rebuke, and even Mr. Ruskin told me that I had done quite right."

* * * * *

MR. C. HARRISON TOWNSEND, F.R.I.B.A., gives the following notes in connection with motor-pits:

"Though much of the work which used to be done below the car can now be put in hand from above, there still remains a distinct necessity for seeing to the under-side of the chassis. For those who dispense with the pit there are various substitutes in the direction of jacks, but in cases where it is incumbent to make use of the pit the best size for this is 6 ft. by 3 ft. by 4 ft. 6 in. or 4 ft. 9 in. deep. Its sides should be lined either with glazed bricks or tiles, and it will be found convenient to form a recess on either side, in which the chauffeur, when at work, can place his tools from time to time. Access is gained by wooden steps, as with iron ones there is always the danger of a heavily-nailed boot causing a spark. It is all but useless to attempt to ventilate the bottom of the pit, for no up-cast shafts avail with a gas which is heavier than air. An American expert strongly advocates the extension of the pit beyond the outer wall of the garage, as tending towards a certain amount of ventilation at all events, and as giving means of escape for the chauffeur, who would otherwise be shut up in a trap in case of fire. The covering of the pit should be a series of wide cover-boards 2 in. thick, with a cut-out lifter to each. They rest on the rebated edge of a 7 in. by 3 in. oak curb laid on the pit side. The floor of the pit should be dished to a grated sump in one corner, and it will be found well to lay the floor with coarse sand. A special electric lamp for enabling the car to be minutely examined should also be provided."

Motor-Pits.

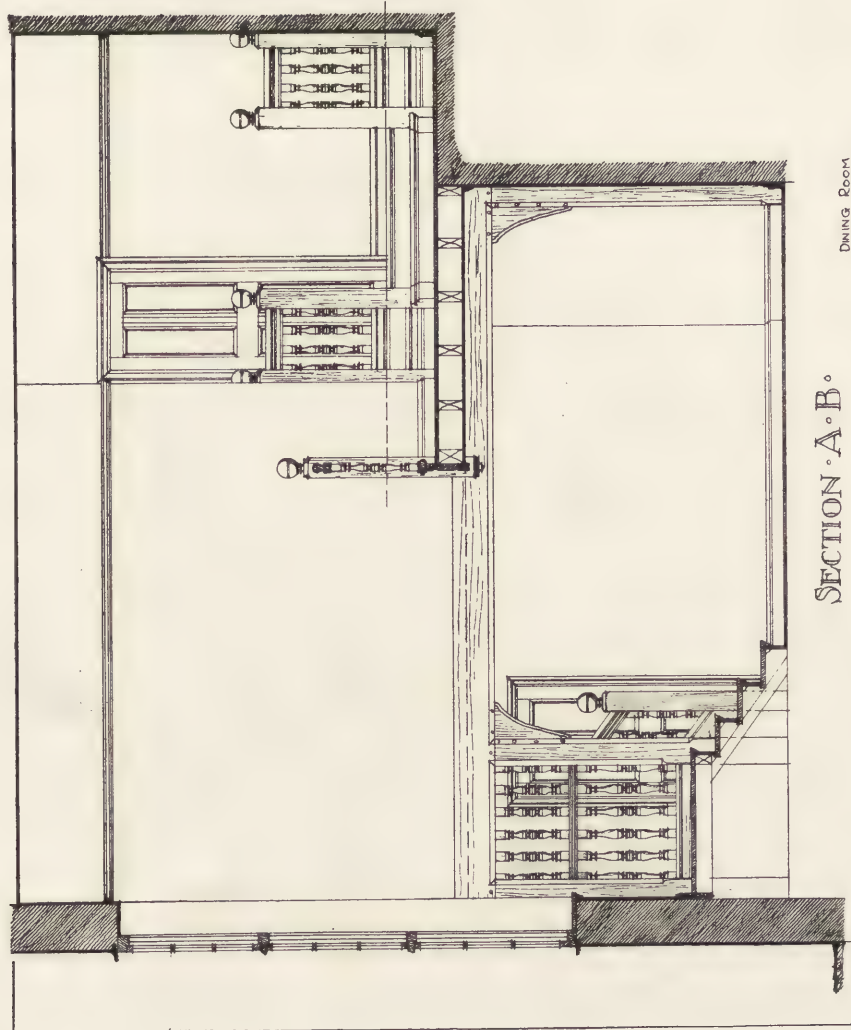
(*Details of a Motor-Pit,*
p. 147.)



Photos: "Details."

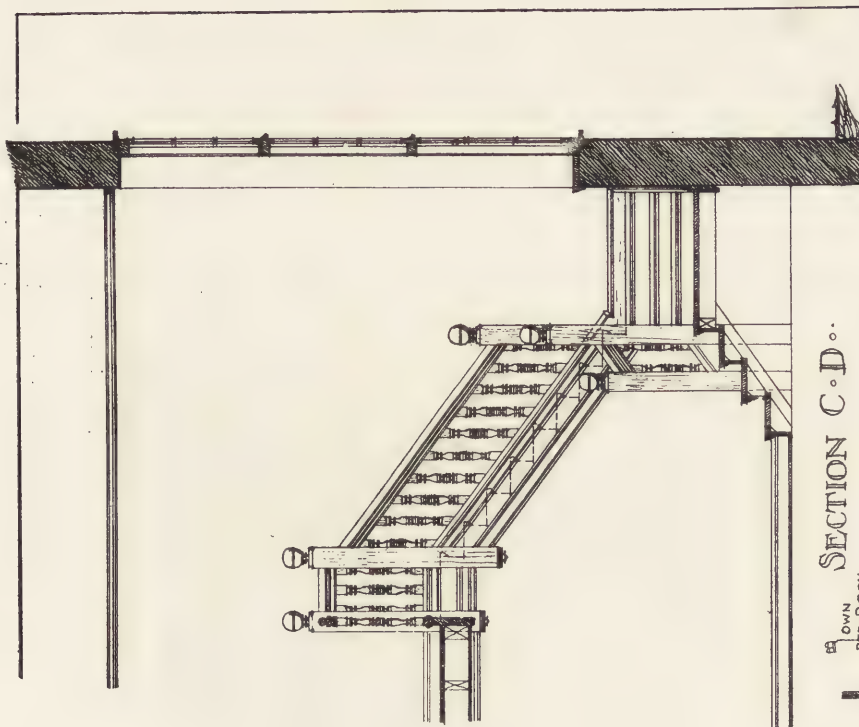
DETAIL VIEWS OF STAIRCASE IN RADWELL LODGE, NEAR BALDOCK, HERTS. GEOFFREY LUCAS, A.R.I.B.A., ARCHITECT.

"Radwell Lodge" is a remodelling and extension of an old house formerly attached to Radwell Mill. The staircase here shown is in the old portion of the house, leading up from the hall. It is of pine, stained to a dull rich brown colour; some of the heavy old timbers from the Mill having been used for beam and storey-posts. The contractors for the work were Messrs. T. Raban and Sons, of Baldock.

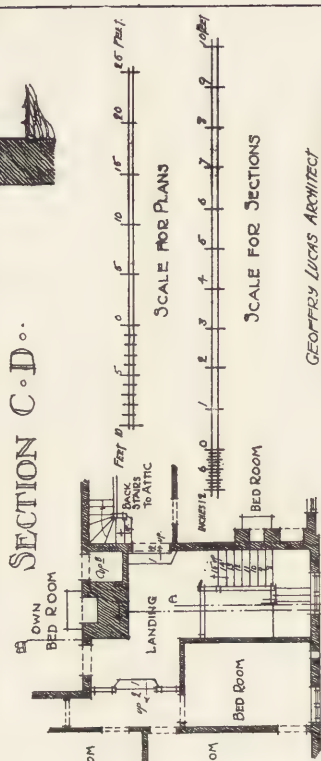


SECTION A.B.

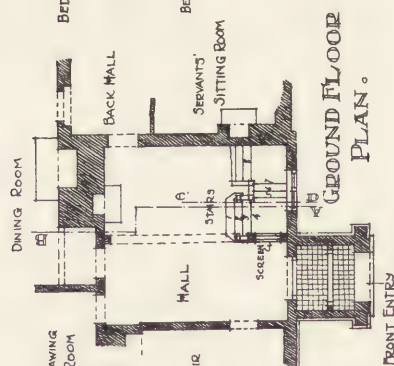
RADWELL LODGE HERTS
FOR CLEMENT SAWY
BOURDIE
COOKSON ESQUIRE.
DETAIL OF STAIRS.



SECTION C.D.



FIRST FLOOR
PLAN.



GROUND FLOOR
PLAN.

SCALE FOR PLANS
SCALE FOR SECTIONS

GEORGE LUCAS ARCHITECT
14 HART STREET WC AND MICHAM HERTS.

RADWELL LODGE HERTS.

FOR CLEMENT SAWEY COOKSON ESQUIRE.

GEOFFREY LUCAS
ARCHITECT
14 HART STREET W.C.

DETAIL OF STAIRS.

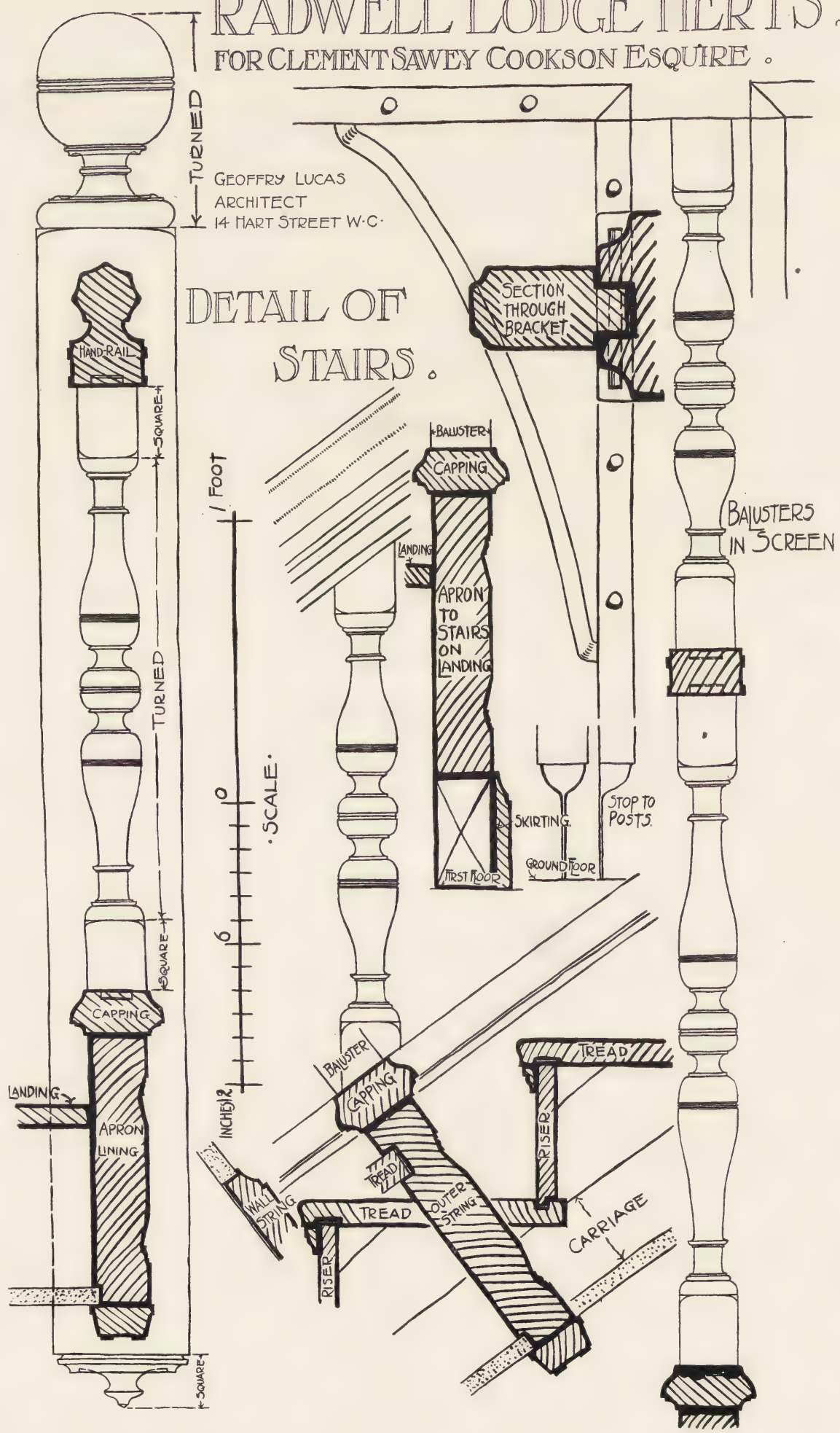
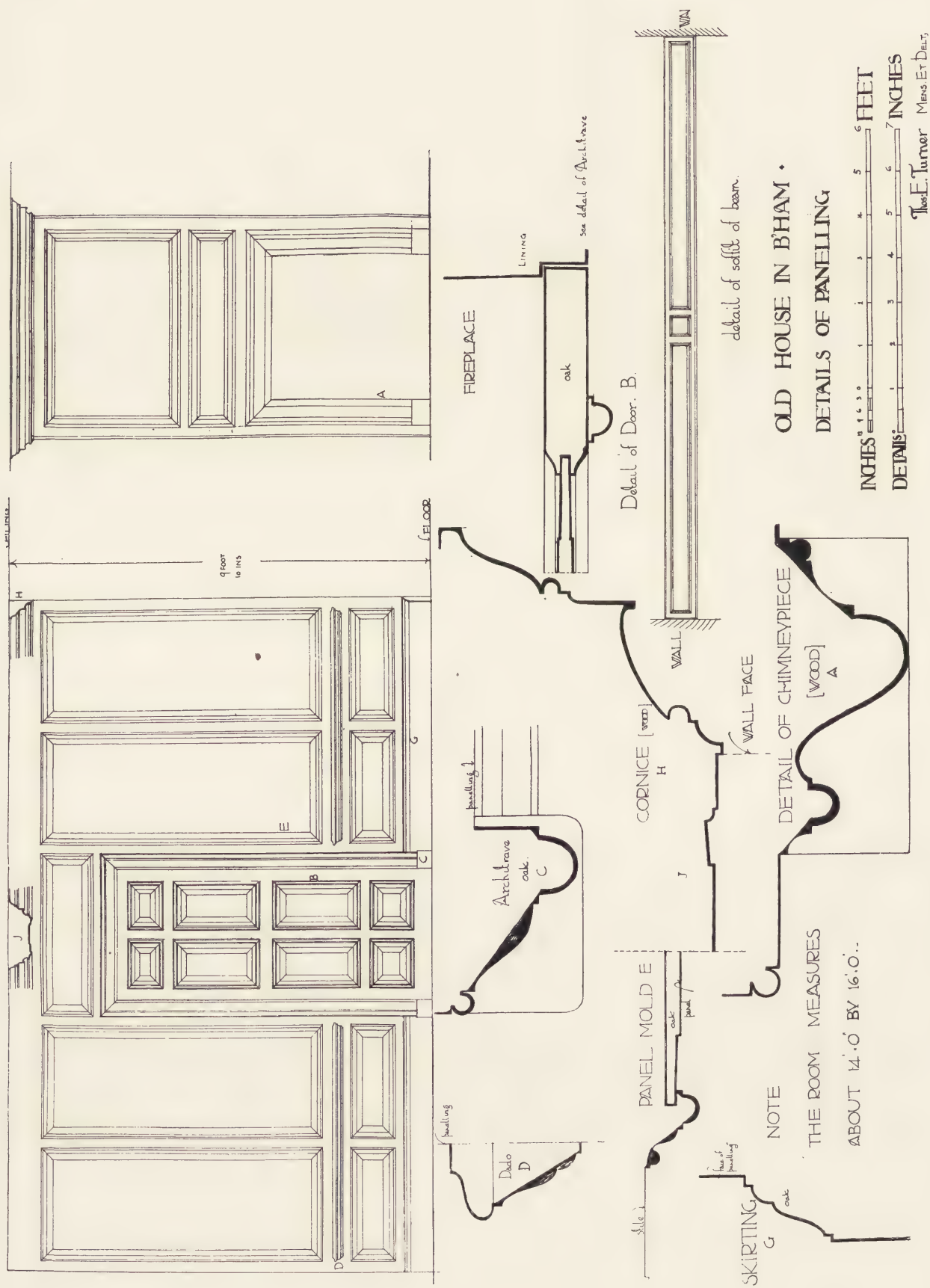




Photo: "Details."

DETAIL OF HEAD OF DOOR TO LIBRARY, ASHBURNHAM HOUSE, WESTMINSTER.

This door, with its finely-carved panel, is at the top of the staircase illustrated in the May issue of DETAILS, and, like the rest of the work, dates from about 1650.

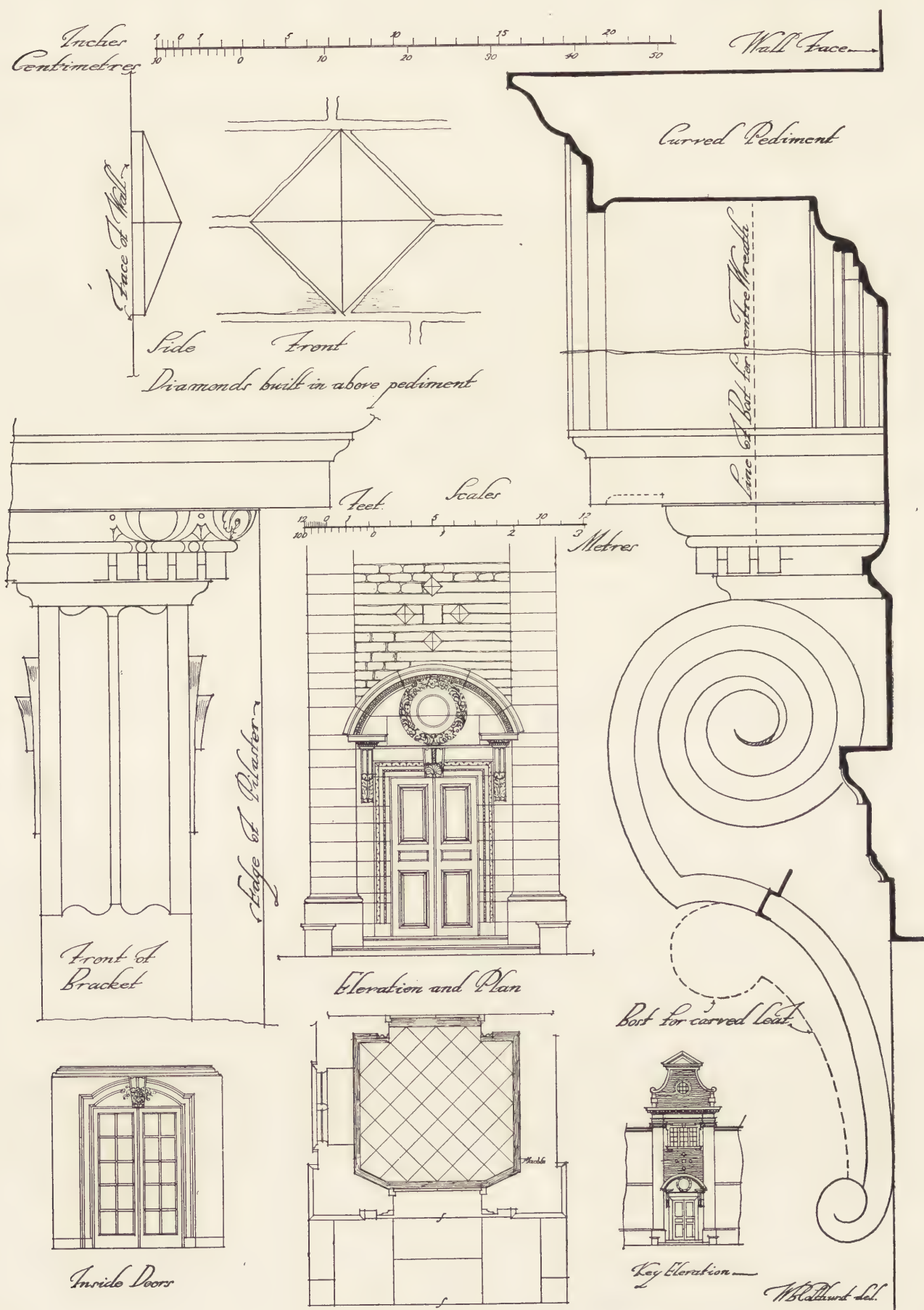


This panelling is in Old Park House, Birmingham, a Georgian house erected in 1700 by Edward Hare. It was evidently once an important house, but has been untenanted for six or seven years past, and is now in a most dilapidated condition: so bad, indeed, is the condition of the paneling that we are unable to represent it by a photograph. The house is to be demolished shortly, so that the drawing here reproduced forms both an interesting study in itself and a record. The woodwork of the house is a notable feature. The greater part is of oak, and most of the wide panels are in three pieces, but joined together in a manner hardly ever seen in modern work.



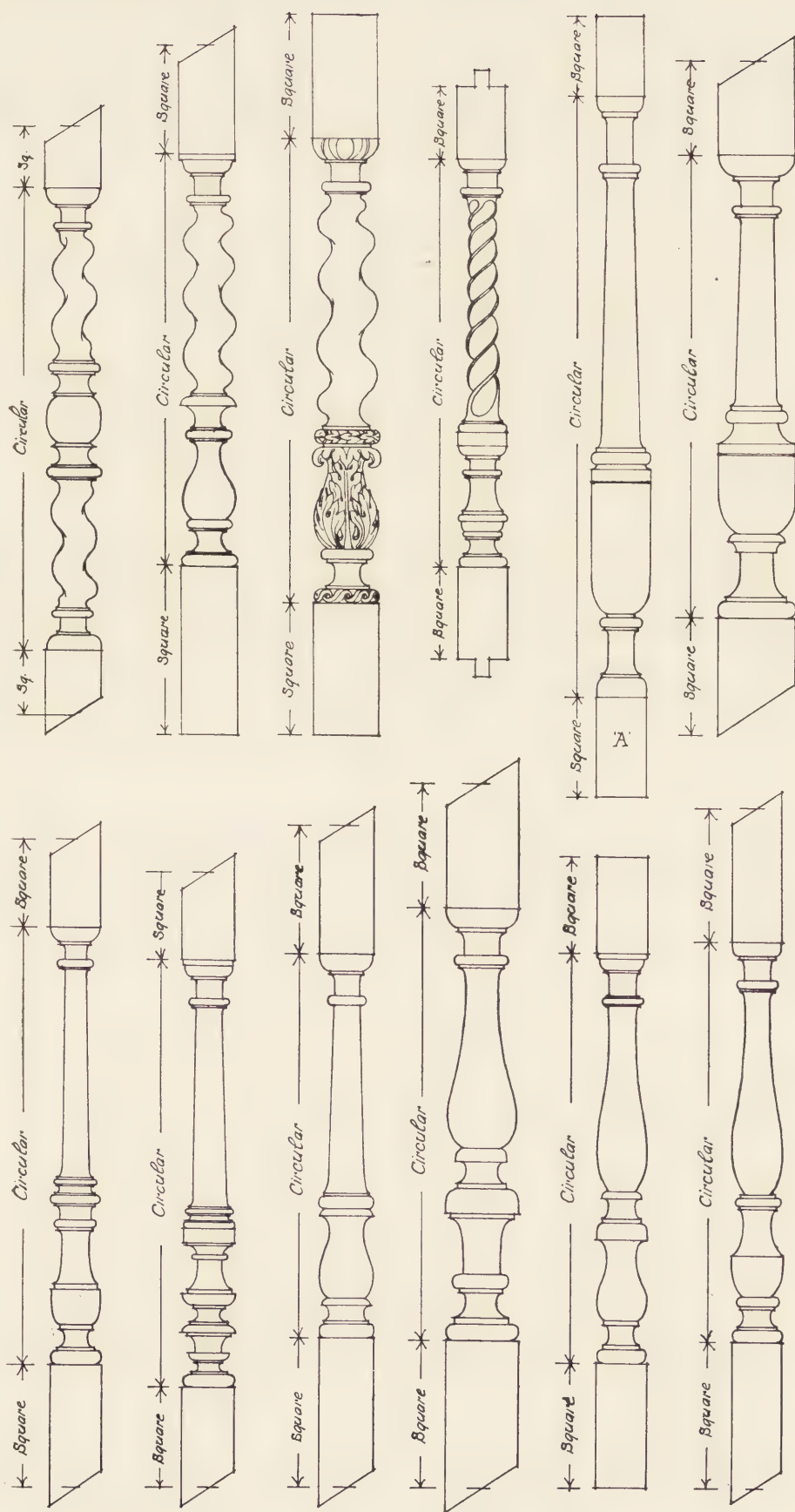
MAIN ENTRANCE, CONKWELL GRANGE, WILTSHIRE. E. GUY DAWBER, F.R.I.B.A., ARCHITECT.

The dressed stone used for this entrance is "ridge" stone from Corsham, while the walling is of stone taken from old field walls on the estate, the colour being preserved. The entrance doors are of deal, the outer ones painted blue-green and the inner ones white.



DETAILS OF MAIN ENTRANCE TO "CONKWEEL GRANGE," WILTSHIRE.

E. GUY DAWBER, F.R.I.B.A., ARCHITECT.



A SELECTION
OF BALUSTERS
FROM THE
COLLECTION IN
S. KENSINGTON
MUSEUM.

These Balusters,
with the exception
of the one marked
A which is Flemish,
are 18th Century
English work,
and are principally
in Pine wood.

Measured and
drawn by
J. L. Berry.

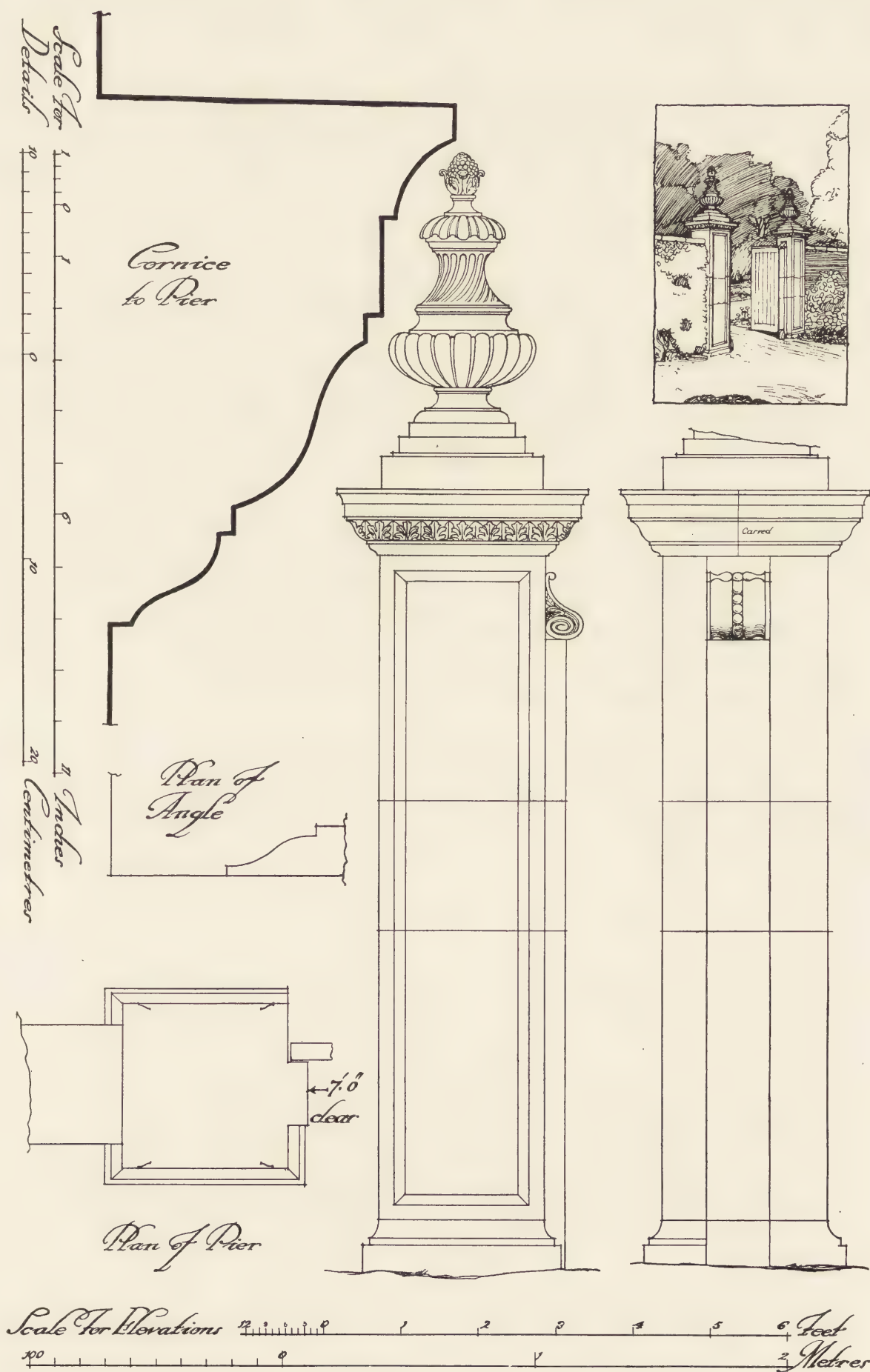
Scale of 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 Inches



Photo: "Details."

GATE PIER IN "THE WILDERNESS," HAMPTON COURT PALACE.

At Hampton Court there are several types of gate piers. They are all excellent, those in "The Wilderness" especially so. Like the rest of Wren's work, the design is thoroughly robust, the proportion being good and the ornament appropriate and well placed. The profile of the vase is particularly graceful. The whole is of Portland stone.



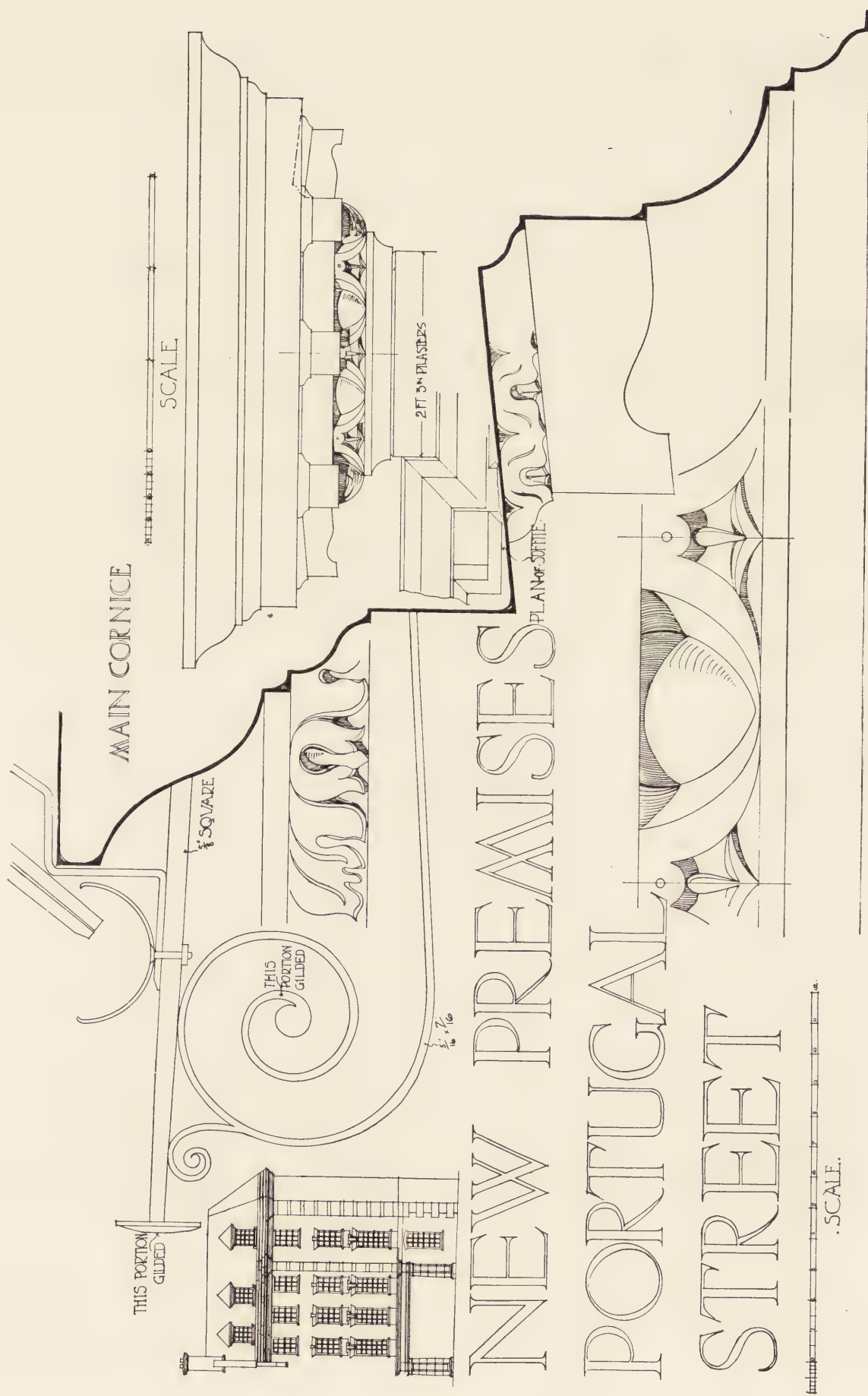
GATE PIER IN "THE WILDERNESS," HAMPTON COURT PALACE. DRAWN BY W. B. COLTHURST.



Telephone: "Details."

DETAIL OF CORNICE ON PREMISES IN PORTUGAL STREET, LONDON, W.C.
HORACE FIELD, F.R.I.B.A., AND E. SIMMONS, ARCHITECTS.

This cornice is on the building occupied by Messrs. George Bell and Sons, the well-known architectural and art publishers. It is executed in cement, painted. The mouldings are of good outline and the whole cornice is bold in effect. The drawing reproduced on the opposite page gives all details of it, and of the wrought-iron gutter brackets. The walling is of red brick.



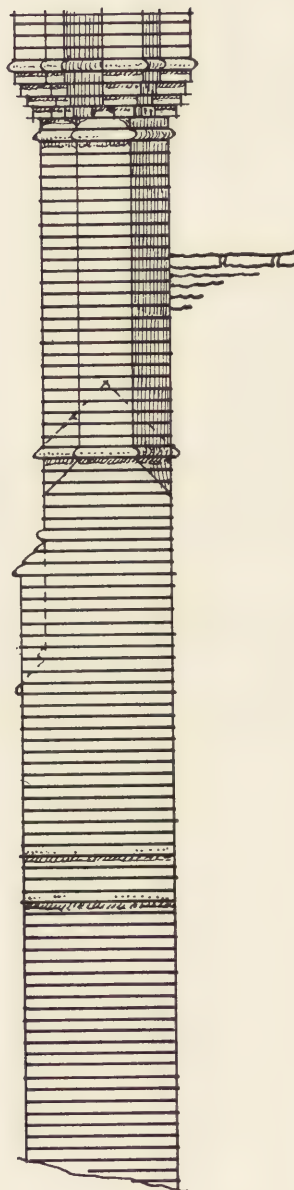
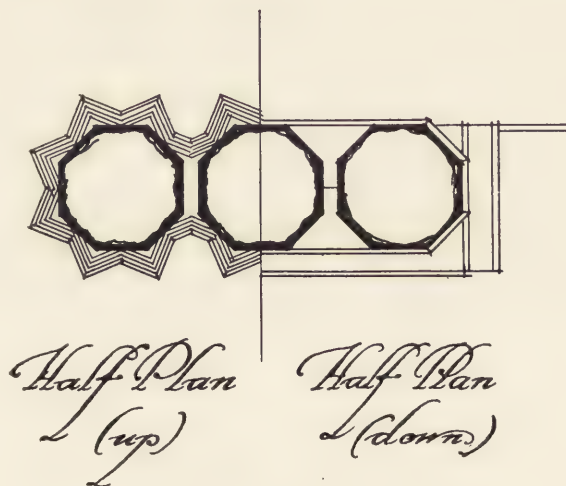
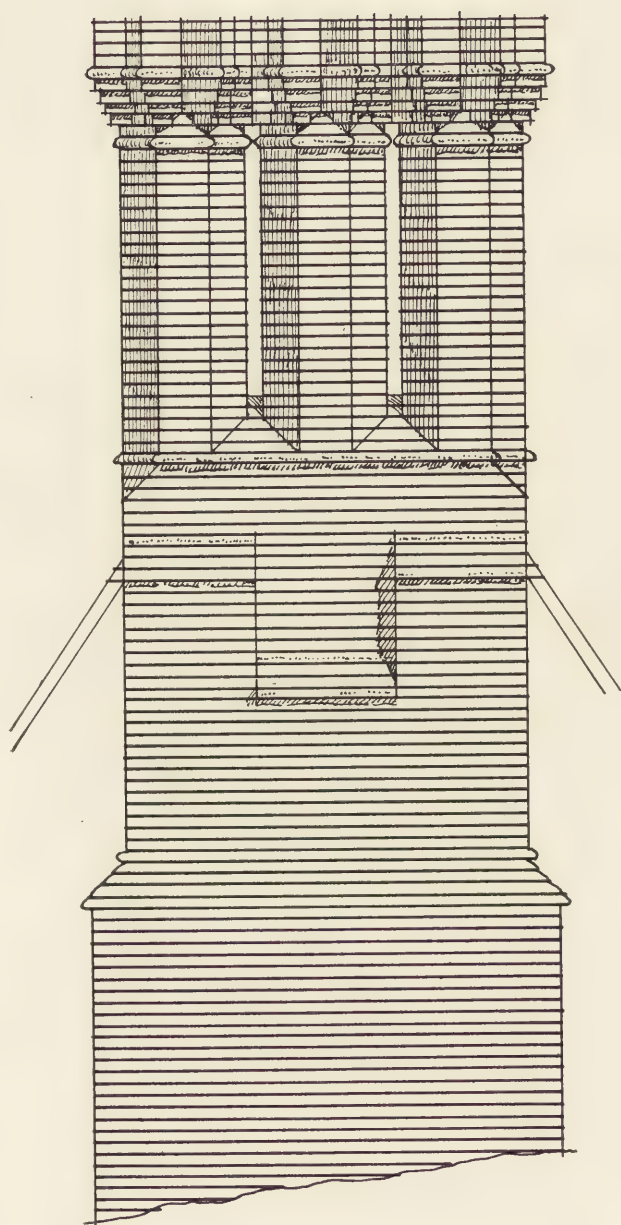
HORACE FIELD, F.R.I.B.A., AND E. SIMMONS, ARCHITECTS.



Photo: "Details."

CHIMNEY-STACK, LONG MELFORD, SUFFOLK.

This stack is built of thin red bricks, five courses to the foot. The body of it is old work, but the upper part of the caps appears to be modern.



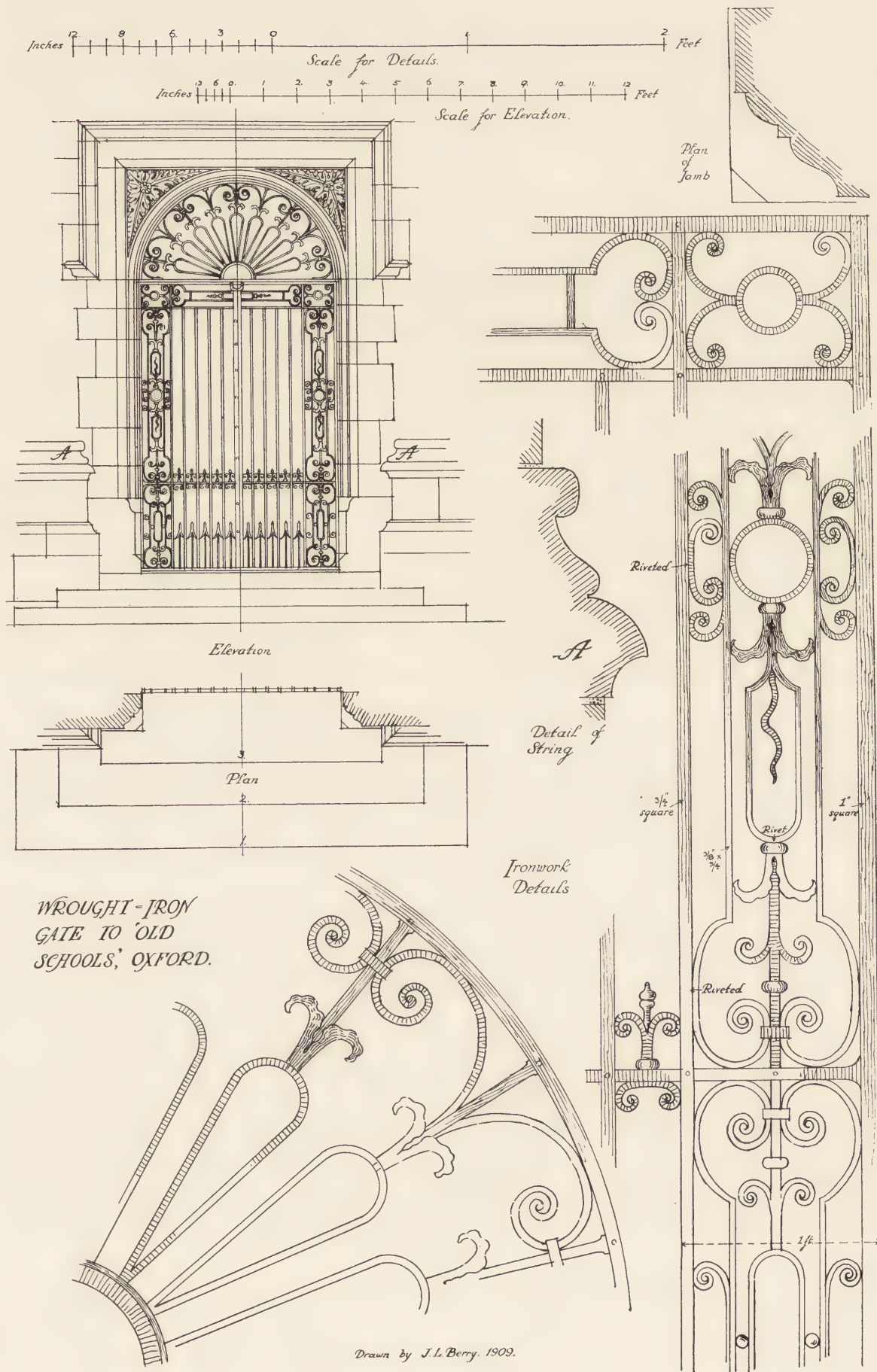
CHIMNEY-STACK
LONG MELFORD
SUFFOLK.



Photo: "Details."

WROUGHT-IRON GATE TO QUADRANGLE, OLD SCHOOLS, OXFORD.

There are two of these gates, similar to one another, on either side of the quadrangle. The ironwork is of eighteenth-century date, and is notable for its simplicity, the side panels being especially good in design. The carved stone sprandrels are the original work, but the hood-mould and the other stonework around are modern, having been restored about twenty-five years ago (we believe under the direction of Mr. T. G. Jackson, R.A.).





Inches. ¹² ¹¹ ¹⁰ ⁹ ⁸ ⁷ ⁶ ⁵ ⁴ ³ ² ¹ 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14

MODERN SHOP FRONT IN THE RUE

We have been unable to obtain a working drawing of this shop front, but the above photograph, taken in dead elevation and accompanied by a scale, is a very accurate representation of the shop front in a factory way. It is executed in wood, and is a very delicate and refined



Photo : "Details."

15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 Feet.

DU FAUBOURG ST. HONORÉ, PARIS.

panied by a scale, serves almost all practical purposes. The design is essentially French, and meets the requirements in a very satisfactory piece of work, offering many suggestions. The shop is a furniture shop.

*Photo: "Details."*

DETAIL OF FOUNTAIN IN QUADRANGLE OF KING'S COLLEGE, CAMBRIDGE. BY THE LATE H. A. ARMSTEAD, R.A.

This panel, representing a sprite driving two dolphins, is cast in bronze. It is a very pleasing (though little examined) fancy of the late Mr. Armstead, who was responsible for the architectural design as well as the sculpture. The position of the panel in relation to the whole is shown by the photograph reproduced on p. 164. Water issues from the dolphins' mouths into the basin below. The fountain commemorates the founder of King's College—Henry the Sixth—and was erected in the 'seventies at a cost of £4,132, of which sum the sculptor received £3,490.

The panel is 2 ft. wide and 2 ft. 9 ins. in depth.

NOTES.

THE first expressions of a renaissance in English ironwork are difficult to separate from the last productions of the mediæval blacksmith's work, since

the two overlapped one another.

English Renaissance Ironwork.

(*Wrought-Iron Gate at Oxford, page 158.*)

As Mr. Starkie Gardner has pointed out, however, the new art is found to revel in British lions, oak leaves, and other national emblems. The hinges of St. Saviour's Church, Dartmouth, made in the first years of the reign of Charles I., with passant lions impaled on an oak tree, are splendid examples of the new art. They are heavy, beaten in high relief, with all the vigour of character that has denoted the revival of the art of smithing. But far more characteristic of youthful vigour are the massive wrought-iron columns, 6 ins. in diameter, which support the gallery of the same church. These appear to be the largest forgings produced in Europe down to the introduction of the steam hammer. Oak leaves and acorns crop up in the terminations of railings, stanchion bars, hour-glass stands, etc., of the same date—that is, in pre-Cromwellian days. Together with these we find a peculiar style of work, consisting of iron beaten thin, with the broad face on the vertical instead of the horizontal plane. We seem to meet with this for the first time in the tomb rail of Dean Wotton (1566) in Canterbury Cathedral. The upright bars are surmounted by a range of arabesque ornament, while the standards end in a cluster of attenuated acanthus leaves. A cradle in the Ashmolean Museum at Oxford, reputed to be that of Henry VI., is made of flat scroll-work, and would, of course, if authenticated, be a still earlier specimen. A remarkably early hour-glass stand in Leigh Church, dated 1597, is made of similar strap-work, with a sort of wheel arabesque design; and there is a curious reading-desk of the same work at Clyffe Pypard, which cannot be much later. The unique bracket, with prickets, at Rowlstone (in Herefordshire) is somewhat of the same category. One of the most important examples of this work in England, however, is Farley Castle, where the gates closing the Hungerford Chapel, erected about

1650, are entirely of this kind of strap-work, and they show that rich designs on a large scale could be fashioned from it. A more striking and splendid specimen of the same class is the wrought-iron and gilded baldachin over the recumbent figures of the Duke and Duchess of Richmond and Lennox in Westminster Abbey, dating from the last year of the reign of James I. Another interesting example comes from Holyrood, and must date from about 1670. The design is very bold, and in it the Scottish thistle replaces the English emblems. There is a great variety of locks, casement fastenings, handles, etc., belonging to this group of work, showing some originality of design, and it is hardly necessary to mention that all the well-known Jacobean cock's-head and H hinges fall into it. It is quite possible that the gates formed of long plain or twisted bars ending in flattened spikes, to which a flattened C-scroll has been welded on either side, link the flat work with that which had preceded it, as well as with that which was to follow. There are examples of these at Cirencester and at Hereford, and the heads alone are often used as crestings or in panels for framed timber gates, as in the Middle Temple Hall. A very fine example of a partly timber and partly iron grille of this description encloses the Warburton Chapel in St. John's Church, Chester. This is rendered still more interesting by the introduction of flat scalloped roses with multitudinous petals and some edgeway scrolls. These latter features are combined in a great deal of the ironwork of our City churches. Two lamp chains are preserved in South Kensington Museum which, if not from St. Catherine Cree, are of the same design, and there are others in St. Paul's Cathedral which retain the flat work in their trident points, together with the multi-petalled rose and a curious crinkled sort of water-leaf, in the hollow of which we find that corkscrew spirals were invariably laid. But the best specimens of this work are the sword and mace rests, a fine group of which exists in Allhallows, Lombard Street, while isolated specimens are common in other churches, as St. Stephen's, Coleman Street, etc. It is a re-

markable style, which might have had a great extension had it not been entirely arrested and exterminated by a more vigorous competitor. This competitor really belongs more to modern than to Renaissance times. It is the progenitor of the Queen Anne ironwork so familiar to everyone, and its gradual development can be traced on many a tomb rail, gate, and screen about the country. It must have been quite completed by 1666, if the date worked in the gates of Bromley College is to be trusted. And it is satisfactory to know that, though doubtless influenced by French smith-work in its first conception, it is otherwise a purely English growth, owing nothing at least to Dutch or Italian art. This style in its turn ran considerable risk of being displaced when the great French smith Tijou settled in this country, and was commissioned to make the lion gates, the screens and other work at Hampton Court, erroneously attributed to Huntingdon Shaw on the strength of an inscription in Hampton Church, which, it has since transpired, was added in 1833. These were all made, and drawings of them published, in 1693. This and other commissions, such as those for ironwork at Chatsworth and Burleigh, were apparently followed by one for the magnificent gates, screens, etc., enclosing the choir and aisles of St. Paul's, in which the English influence is even more sensibly felt than in the Hampton Court specimens. Tijou's work is far richer and more florid than that which was then being executed in England; but, instead of permanently changing our style, its influence, though great at the time, passed away and was absorbed, leaving our designs of the end of the reign of Queen Anne very much what they were under Charles II. In Georgian times wrought ironwork settled down into steady, straightforward design, panels of simple scroll work, enriched with plain leaf-work, being the predominating feature, and it is curious to note how the influence of that work has come down to the present. The Gothic Revival affected it for a time, but the essentially practical character of the work, and its thorough construction, has carried it on to our own day. It is indeed singular that, of all the crafts allied to architecture, *wrought* ironwork displays least the malignant influence of the decayed art of the nineteenth century: and in buildings where all the rest is blatant and ill-designed, it is common to find the wrought ironwork quite of fair merit. It may fall far short of the old work, both in design and execution; it may be commonplace; but it has at least saved itself from utter vulgarity and puerility.

THERE are two methods of casting in bronze—the sand process and the “cire perdue” process. With the sand process a core is made like a rough copy in sand of the original model, slightly reduced in size over the whole of its surface, the difference between the size of the core and the size of the model

Casting in Bronze.

(*Bronze Panel on Fountain, King's College, Cambridge, page 162.*)

giving the thickness of the bronze casting. A mould of the original is made, with inlets to allow the molten metal to be poured in, and proper outlets for air, and within this mould the sand core is fixed by means of iron bars. In the space between the inner core and the outer mould the bronze is poured, and thus the casting is effected. With the wax process, as used by Cellini and others of his time, a core was first formed, and over it was put a layer of wax as thick as it was intended the metal should be. The wax was finished with the greatest care, and was then treated with various layers of fine material and eggs—at first liquid, but which gradually hardened—until the mould had the desired thickness. The wax was then melted out and the bronze poured in to take its place. This process gives the finest possible results and is followed to-day, with modifications. It may not be generally known that it is almost impossible to cast



FOUNTAIN IN QUADRANGLE, KING'S COLLEGE, CAMBRIDGE.
THE LATE H. A. ARMSTEAD, R.A., SCULPTOR.

The above small view is given in order to show the position of the bronze panel illustrated on page 162 of this issue.

pure copper in an ornamental form where there is relief, because copper contracts so much in cooling that the surface of any sunken part is pulled apart. It becomes necessary, therefore, to add a little tin. Pure bronze consists of 9 parts of copper and 1 of tin, but a vast number of alloys are produced: the Japanese, in fact, are said to have quite 200 distinct alloys to enable them to create the various patinas which they so skilfully manipulate. As matters stand, alloys contract about 1-16th of an inch in a foot, which makes it difficult to carry out work with exactitude. An instance of the extent to which shrinkage can occur is afforded by the monument of Lord Napier in Waterloo Place. This was cast by the sand process, but it had to be released from the sand before it cooled, otherwise it might have torn itself in two parts. As it stands, the base of the statue is nearly 1 in. shorter than the model. The discovery, therefore, of an alloy that would not contract would be a very great boon. But, so far, no such alloy has been found, despite the existence of bismuth, a metal which possesses the peculiar property of expanding in cooling.

* * * * *

IN a brochure on "The Life, Work and Influence of Sir Christopher Wren," privately printed, Mr. Arthur Stratton, A.R.I.B.A., makes some very interesting observations on the character of Wren's aims and means which are not sufficiently recognised. After pointing out how he assimilated all that he had studied, and stamped it with his own genius, leaving it essentially English, attention is directed to the fact that by Wren's time the use of scale drawings and models was firmly established, and was indispensable to him, and already the race of men who contract to carry out other men's designs entirely from such drawings and models had sprung up. The knowledge of classic forms was fast increasing, but Wren practically had no traditions to work upon. He found plenty of mechanical labour at his command, but workers in the arts accessory to architecture had often to be sought out diligently. It was easy to build a wall, but to clothe it was often a serious matter. Accordingly, except when special facilities offered, Wren gave up the attempt, and, borrowing still from the ancients, fell back upon proportion, and beauty of line, and balance of mass, as a means to a no less noble end. His mathematical skill told him that such properties must be at the root of all good design; and by making everything subservient to them he produced designs which were readily executed from

Wren and his Craftsmen.

(*Garden Pier, Hampton Court, page 152.*)

drawings by the ordinary artisan of the time, but which, nevertheless, must always rank high as works of art. When he came across such men as Grinling Gibbons and Tijou, we have ample proof that he gave them every scope for the unfettered play of their genius; but it is all characteristic of his work that, although its value was greatly enhanced by their decorative treatment, yet, had their enrichments never been applied, the architecture would still have remained intact, and still would remain intact were they swept away. Wren, of all men, best realised that an architect should ever strive after an ideal, but that it is most expected of him that he should achieve the possible. His genius owed much to his irrepressible faculty of painstaking: he never spared thought, but lavished it as freely upon the smallest undertaking as upon the most pretentious. Art, in fact, to him was a reality: he deduced the beautiful by a system of logical reasoning. The inspirations which had produced, and the sentiments which pervaded, the art of the religious enthusiasts of the Middle Ages could only be seen by him through a deep mist which nothing but an innate reverence for the works of the past helped him to pierce. His constant reliance upon his scientific knowledge has sometimes been considered to be sufficient ground for accusing him of being an engineer rather than an architect; such an accusation, unquestionably, only reflects upon the minds of his accusers, who could in no way distinguish between mere construction and construction beautified. If, sometimes, his architecture falls below a certain standard usually associated with his name, it should only be a wholesome reminder to us that he, too, was human. In the non-acceptance of his scheme for the laying-out of London after the fire, as well as in the countless obstacles placed in his way throughout his architectural career, we see plainly that he worked for the most part under very great difficulties, in no way dissimilar from those which beset the path of the more modern practitioner—a fact too often discredited. He was particularly fortunate, however, in having such trusty and capable workmen under him as Strong, his master-mason, and Jennings, his master-carpenter; whilst in Grinling Gibbons and Cibber he had with him always the two most skilful sculptors of the day. They were both foreigners, the one a Dutchman and the other a Dane, but so great was their influence that they created quite a school of carving amongst Englishmen, still noted for its fanciful and luxuriant design and marvellous execution. One point to which special attention should be directed

is the importance which Wren attached to the study and application of perspective. His work evinces abundant proof that when he designed in plan and elevation, the perspective representation was always uppermost in his mind's eye. This is quite apparent in the corrections made for foreshortening, and for the loss of height resulting from the use of projecting members when they occur considerably above the level of the eye. It was, however, above all in the reliance upon orderly horizontal repetition that he realised the inevitable laws of perspective, and turned them to his own use with such marked success. We see this again and again, but perhaps nowhere so pronouncedly as in the Fountain Court at Hampton Court, where a simple composition assumes a constantly-varying and ever-satisfying series of forms, graduated and tempered by Nature's own peculiar laws.

* * * * *

THE value of photography as a means of representing architecture has long since been recognised, but too often it is carried out in so off-hand a manner

**Photography
and the
Architect.**

that the results discredit the means rather than recommend them. The fact is, architectural photography demands a great amount of patient application: it is not to be learnt in a day or so, nor does it come within the facile range of those who wish merely to "press the button." Mr. Bridges Lee has shown the possibilities it offers for architectural survey purposes. But while it may not happen that such absolutely precise means and methods need to be followed as are essential to that system, the camera, intelligently and patiently used, can become a valuable adjunct to architectural practice. In the pages of this journal will be found abundant illustration of that fact. To take a satisfactory architectural photograph requires a knowledge of architecture: the point of view especially being most important. Architects, therefore, are themselves the persons best fitted to take such photographs, and as they will find it very much more serviceable to have large prints than small ones, they can meet the case most satisfactorily by taking photographs with a camera of reasonably small size (such as a half-plate, the weight of which does not become a burden) and then having good enlargements made from them. These can now be obtained, at reasonable rates, from many trustworthy firms. We have ourselves had experience of Messrs. Raines and Co., of Ealing, who have made excellent enlargements for us. Architects, we are sure, will find this a better plan than stocking small prints which show the subject inadequately.

JACOPO or GIACOMO SANSOVINO, as Anderson observes in his treatise on "The Architecture of the Renaissance in Italy," has many points in

**Sansovino's
Architecture.**

*(Detail of Library
at Venice, page 167.)*

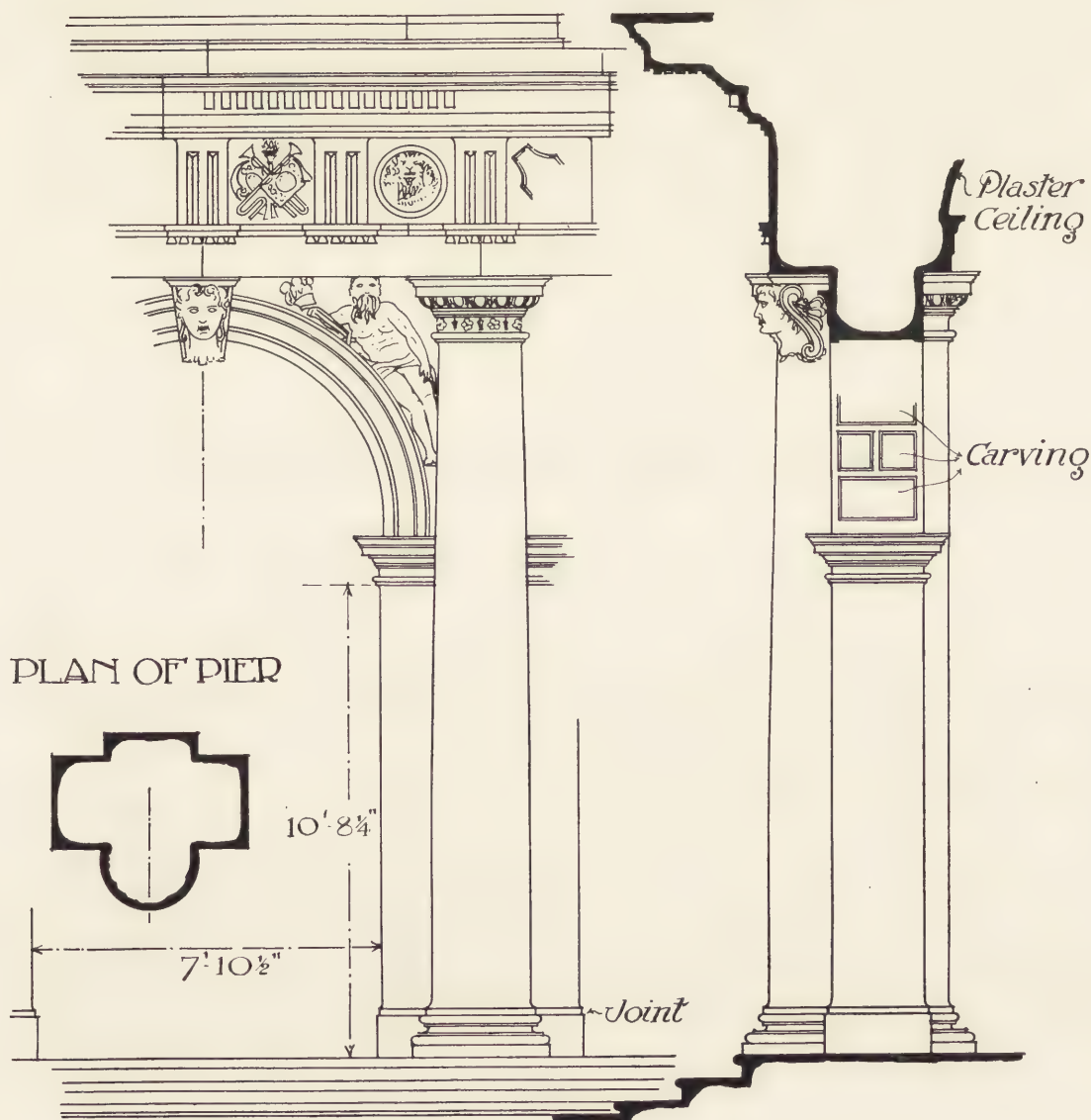
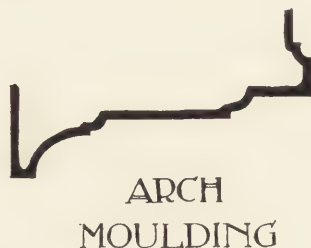
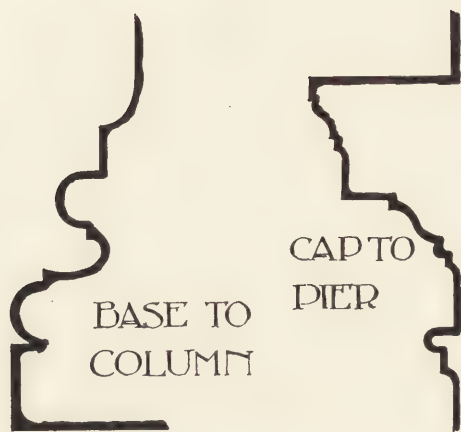
common with the great Michelangelo. Apart from the latter, he was the last survivor of the group of talented architect-sculptors associated with Florence, and the only rival that versatile genius had to fear in the field of sculpture. Jacopo was born in Florence, probably in 1486. His family name was Tatti, but he was called Sansovino from his first master (Andrea da Monte Sansovino). Going as a young man to Rome, he found employment as a sculptor under Bramante and others, and, like Brunelleschi, devoted himself so assiduously to the study of the Roman antiquities that he fell ill and had to return to breathe his native air. Remaining for a time in Florence, a brilliant career opened for him as a sculptor. It was at this time that he competed for the façade of San Lorenzo, and with his plan and model journeyed once more to Rome to interview the Pope. The whole work, however, being entrusted to Michelangelo, he seems to have decided not to return to Florence, and so at Rome he entered upon what may be called the second period of his artistic career, and became more especially an architect. Here he designed two churches and several palaces, but in the confusion caused by the sack of Rome in 1527 he took refuge in Venice, where he appears to have been cordially welcomed. At the age of forty-one he entered upon the happiest and most prosperous period of his career, and during this period he executed the series of remarkable buildings on which his fame rests. Chief among them is the well-known Library (1536) with the adjoining Loggetta and Campanile of St. Mark (the latter now being rebuilt after the collapse). In some of his buildings, such as the Cornaro Palace (of which the Army and Navy Club in London is a modified copy) and the Zecca, Sansovino displayed defects which very much detract from the merit of the work, but in the Library he rose to his highest level, producing a building of extreme beauty. The lower and open arcade is almost perfect in its proportion and treatment. It is strongly reminiscent of Peruzzi. One peculiarity it has, and defect may be, in the great depth of the entablature (one-third of the column) and an inordinate enlargement of the metope; there are also other points for criticism, but as a whole the building has a great charm, and few others have been more admired and imitated. Its sculptural detail and the fenestration are derived from the Chigi Villa.



THE LIBRERIA VECCHIA, VENICE (1536). SANSOVINO, ARCHITECT.

The finest portion of this design is the open arcade at ground-level, shown by the drawing on the opposite page. The proportions of this arcade are extremely noble, the design being strongly reminiscent of Peruzzi. Above, the building falls somewhat under the criticism of being "sculptor's architecture." Nevertheless, it has been universally admired, and frequently copied, notably in the Carlton Club in Pall Mall.

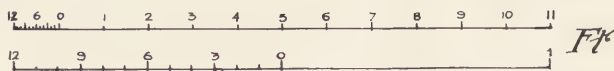
ARCADE FROM LIBRERIA VECCHIA VENICE.



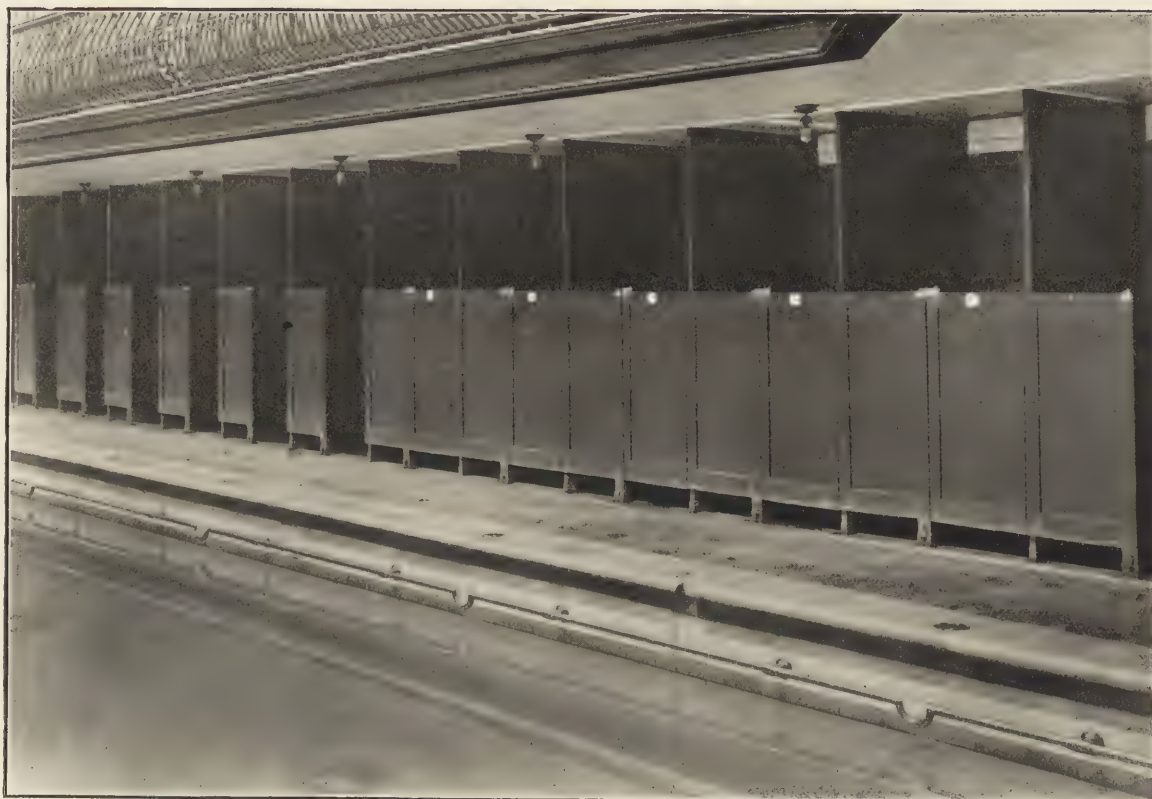
HALF ELEVATION

SECTION

Scale for Elevations
Scale for Details



MEASURED AND
DRAWN BY
A. E. BESWICK.
SEPT. 5TH 1906.



View showing Boxes in Position.



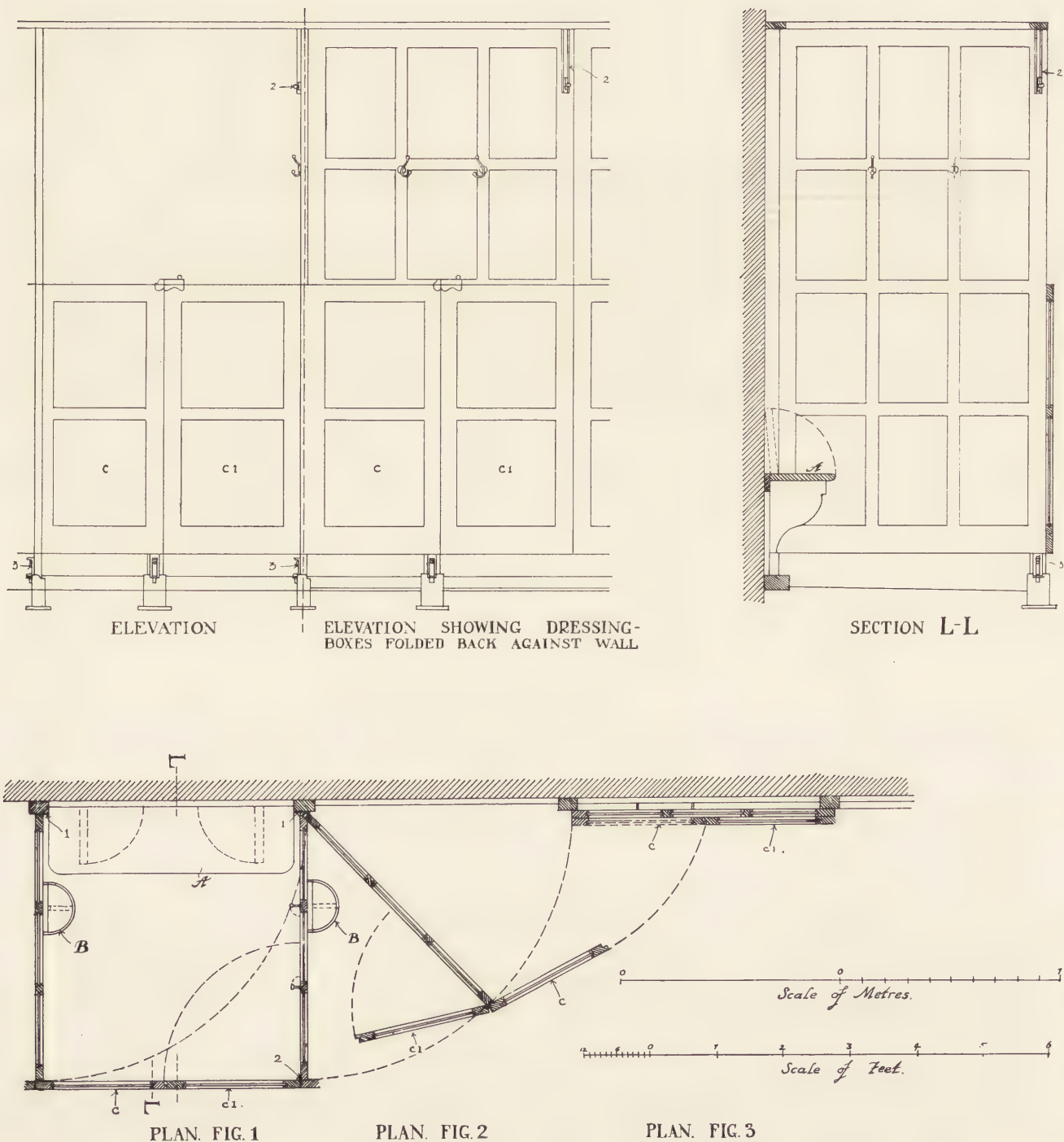
View showing Boxes folded back against Wall.

Photos: "Details."

COLLAPSIBLE DRESSING-BOXES, HOXTON PUBLIC BATHS, PITFIELD STREET, LONDON, N.

ALFRED W. S. CROSS, M.A., F.R.I.B.A., ARCHITECT.

Swimming-baths are frequently covered over with a temporary floor during the winter months, so that the hall may be used for entertainments. The value of these collapsible dressing-boxes, therefore, will at once be apparent. The idea was suggested by Mr. E. J. Wakeling, Chairman of the Baths Committee of the Shoreditch Borough Council. It will be seen from the drawing reproduced on the next page that the boxes are held normally in position by bolts at top and bottom, and that they can be folded back against the wall when required, forming excellent panelling and affording extra floor-space. At Hoxton the gallery comes close down on to the boxes, which makes it difficult to obtain a satisfactory photograph; but the above views, seen in conjunction with the drawing, serve the purpose well enough.



COLLAPSIBLE DRESSING-BOXES, HOXTON PUBLIC BATHS, PITFIELD STREET, LONDON, N.

Fig. 1 shows a dressing-box in its normal position, the partition (which is hinged at 1) being held at the front by a bolt (2) at the top, and another bolt (3) at the bottom, fitting into a gunmetal shoe let into the floor: the shoes are removable. When it is desired to alter the boxes, the hinged seat A is turned up and its brackets are turned in, the hinged shelf B (for studs, etc.) is similarly folded back, the bolts are withdrawn, and the partition pushed inwards; this is the position shown in Fig. 2: Fig. 3 being the final position. Each partition carries the front half C of one box (which is bolted at the bottom) and the door C' of the adjoining box, and both are hinged on the same side, C covering the thickness of the partition and C' butting against C. At Hoxton the boxes are made of teak, and it is desirable that they should be so made where it is proposed to obtain a licence from the London County Council for using the bath hall as a place of public entertainment.



Photo: "Details."

DOORWAY, NO. 36, CHURCHGATE STREET, BURY ST. EDMUNDS.

This design, executed in wood, is of early nineteenth-century date, and exhibits the influence of Greek forms; but, while being delicate in treatment, it has none of the ultra-delicacy of the Adam period. The hood, moreover, is a thoroughly serviceable one.

Nº 36 CHVRCHGATE STREET , BVRY ST EDMVND'S



DRAWN BY EDWIN GUNN, A.R.I.B.A.

DETAILS.

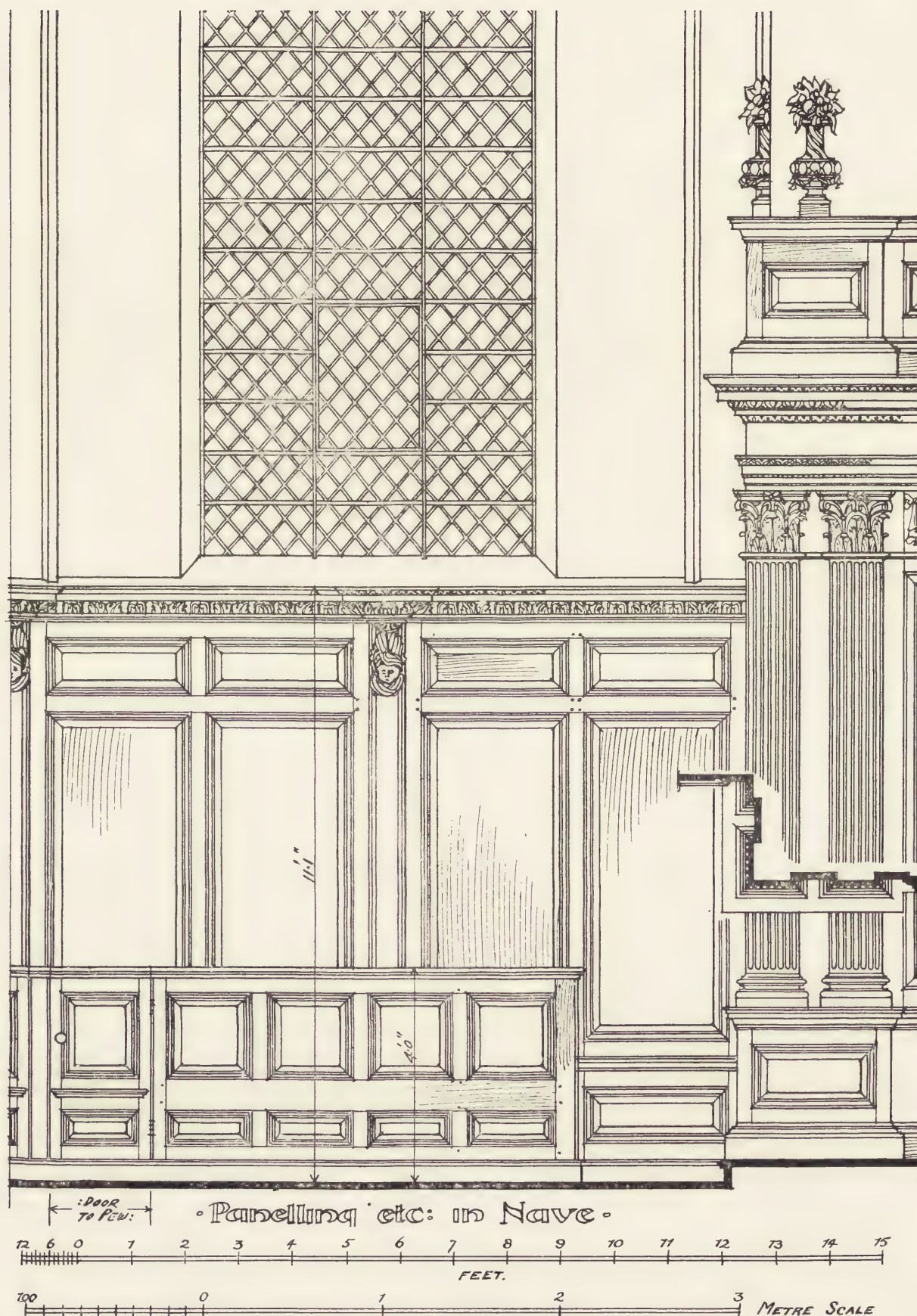
NO. 8. VOL. I.

AUGUST, 1909.



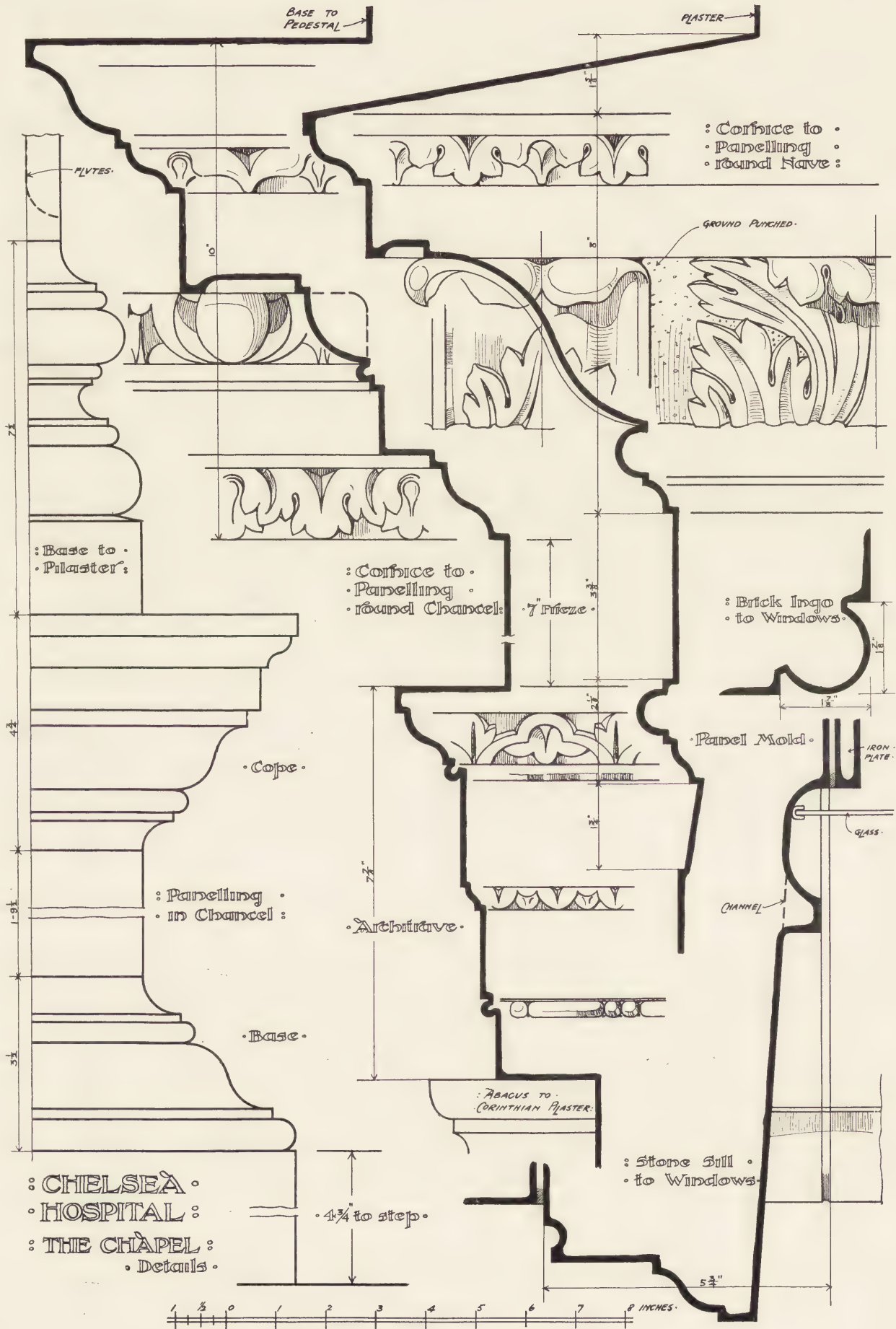
Photo: "Details."

DETAIL OF PANELLING IN THE CHAPEL OF CHELSEA HOSPITAL, LONDON.



CHELSEA HOSPITAL: WOODWORK IN CHAPEL. MEASURED AND DRAWN BY J. GILLESPIE.

The woodwork is the chief feature of this chapel, which was designed by Wren. It is of oak throughout, and the enrichments are vigorously carved. The panelling around the nave is relieved by pilasters having a cherub's head at the top: one of these is illustrated on the preceding page. The panelling around the chancel consists of an order with attic above. The general scheme is shown by the perspective view on p. 188 of this issue.



MEASURED AND DRAWN BY J. GILLESPIE.

The drawings here reproduced form part of the set which gained for Mr. Gillespie the Banister Fletcher Bursary in 1903, and we are enabled to publish them through the courtesy of the council of the Architectural Association. The above sheet is a particularly useful one.

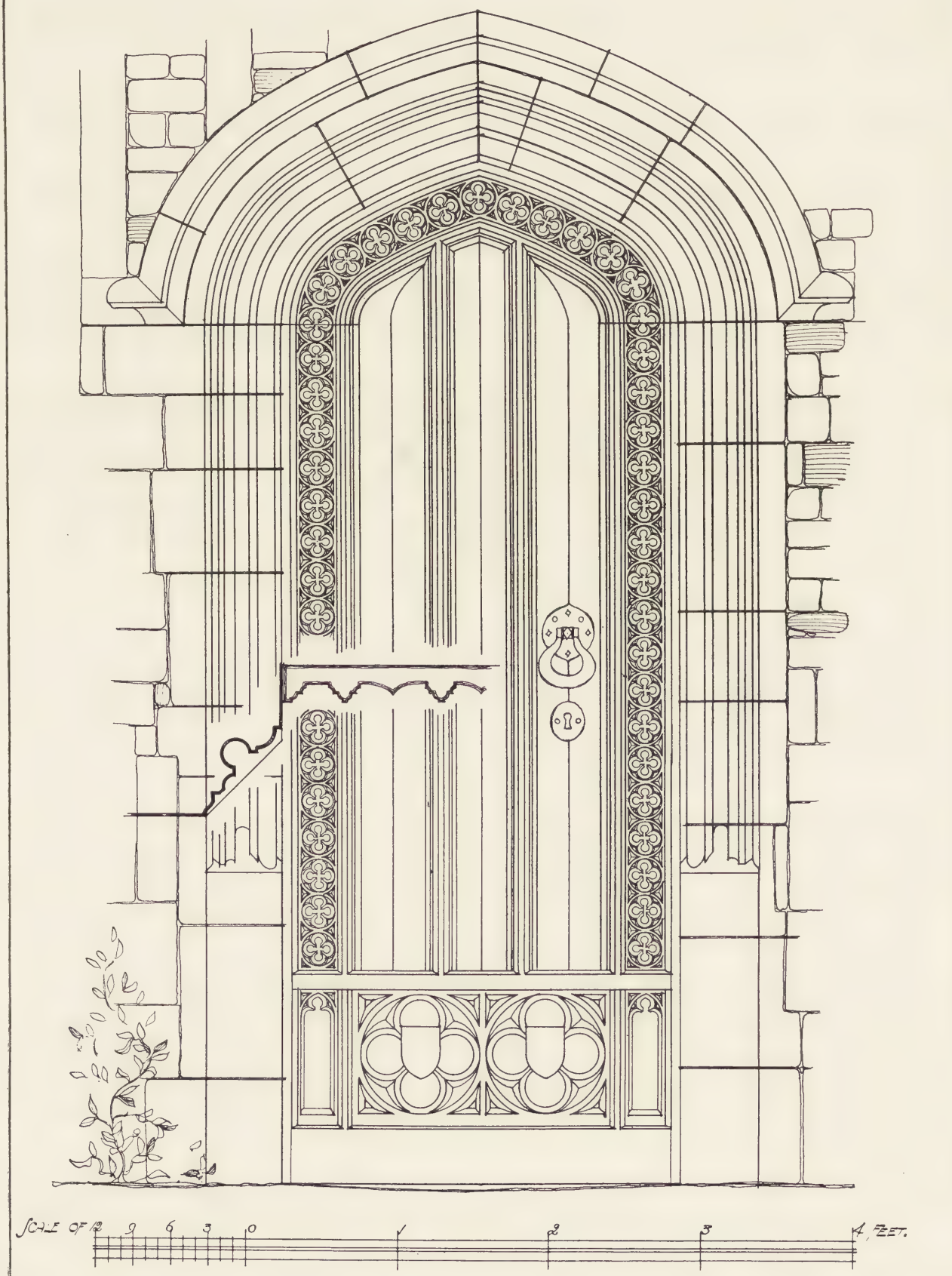


Photo: "Details."

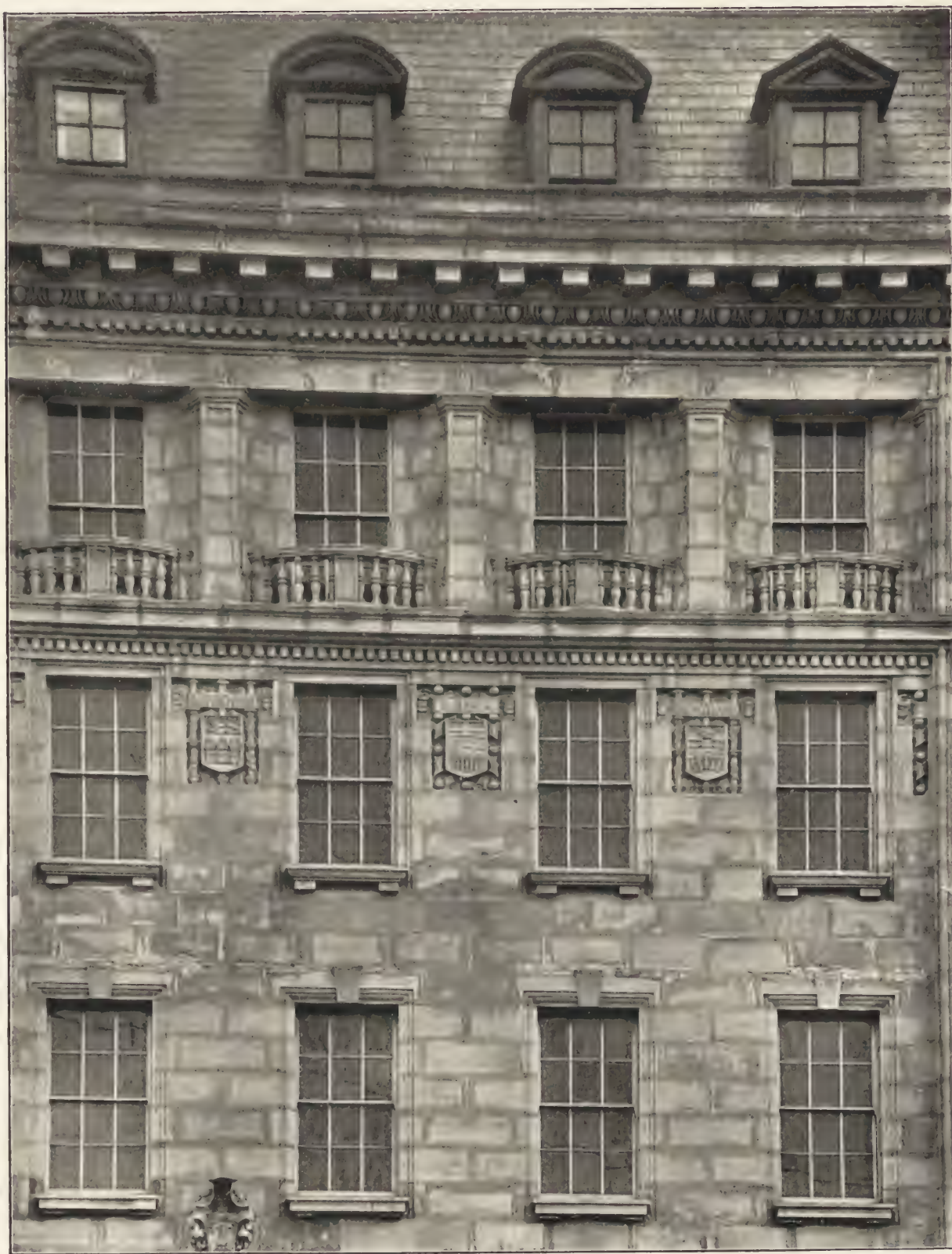
DOOR TO THE LADY CHAPEL, LONG MELFORD CHURCH, SUFFOLK.

This door, of oak, was put in about forty years ago, and is the work of a local carpenter—almost traditional work, because the woodwork of the church has been under the care of the same family for a generation back. The flint-work around, framed in by stone, is a fine example of one of the most characteristic features of East Anglian church buildings.

LONG MELFORD CHURCH. DOOR TO LADY CHAPEL.



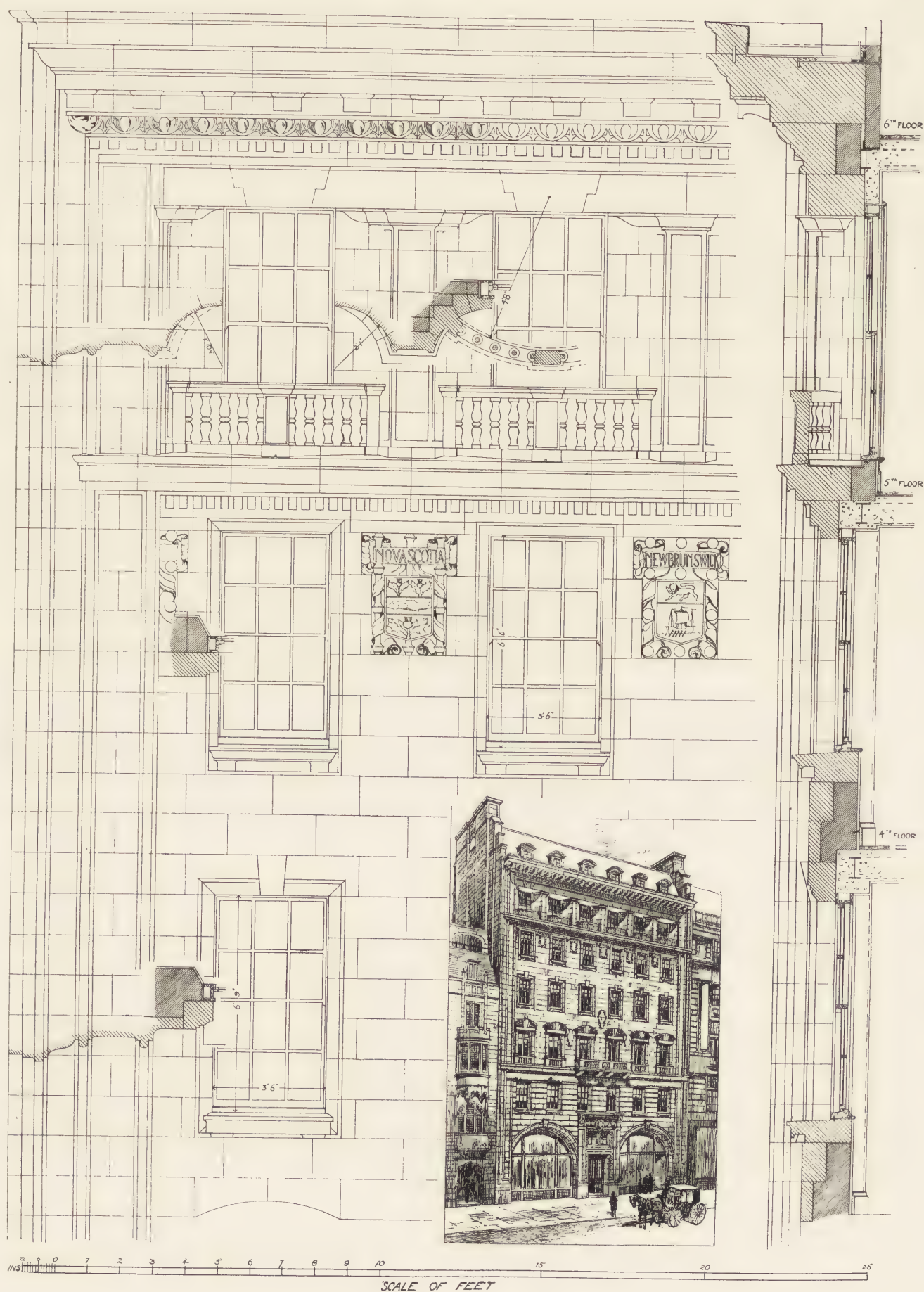
DRAWN BY W. J. WALKER TODD.



Telephoto: "Details."

DETAIL OF UPPER PART OF NEW BUILDING FOR THE GRAND TRUNK RAILWAY OF CANADA, COCKSPUR STREET, LONDON.
SIR ASTON WEBB, R.A., ARCHITECT.

This building, recently completed, is faced with Portland stone. The company occupy the ground floor, and the upper floors are let as offices; the rooms in the roof are dwelling-rooms. The design of the façade is very successful, especially the upper part with the recessed windows and segmental balconies. The arms on the shields below are those of Provinces of the Dominion.



DETAIL OF UPPER PART OF NEW BUILDING FOR THE GRAND TRUNK RAILWAY OF CANADA, COCKSPUR STREET, LONDON.
SIR ASTON WEBB, R.A., ARCHITECT.



Photo: "Details."

NAVE ARCADE, ST. AGATHA'S CHURCH, BIRMINGHAM. W. H. BIDLAKE, M.A., ARCHITECT.

This is one of the finest modern churches in England, exhibiting in every part the hand of a cultured and able designer. The interior is difficult to represent adequately by a photograph, but the above is the best which has yet been published. The work speaks for itself. The piers are of buff brick, and the nave arches of Hollington stone.



ST. AGATHA'S CHURCH, BIRMINGHAM. DRAWN BY W. B. COLTHURST.

The tracery in the nave and chancel windows is especially beautiful, exhibiting a flow of line, yet thorough restraint, which is most noteworthy. This is well shown by the above details, in conjunction with the photograph reproduced on the next page.



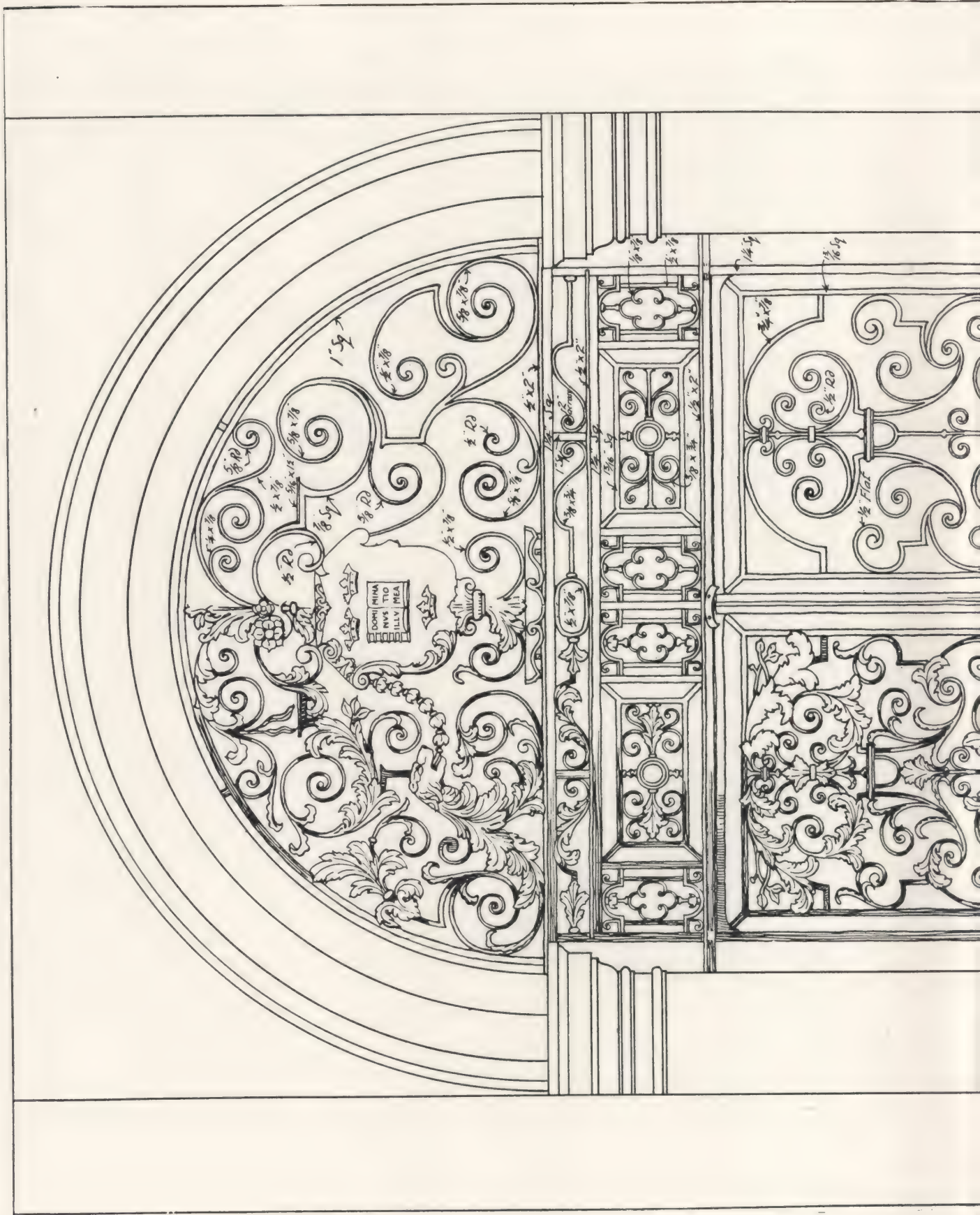
Photo: "Details."

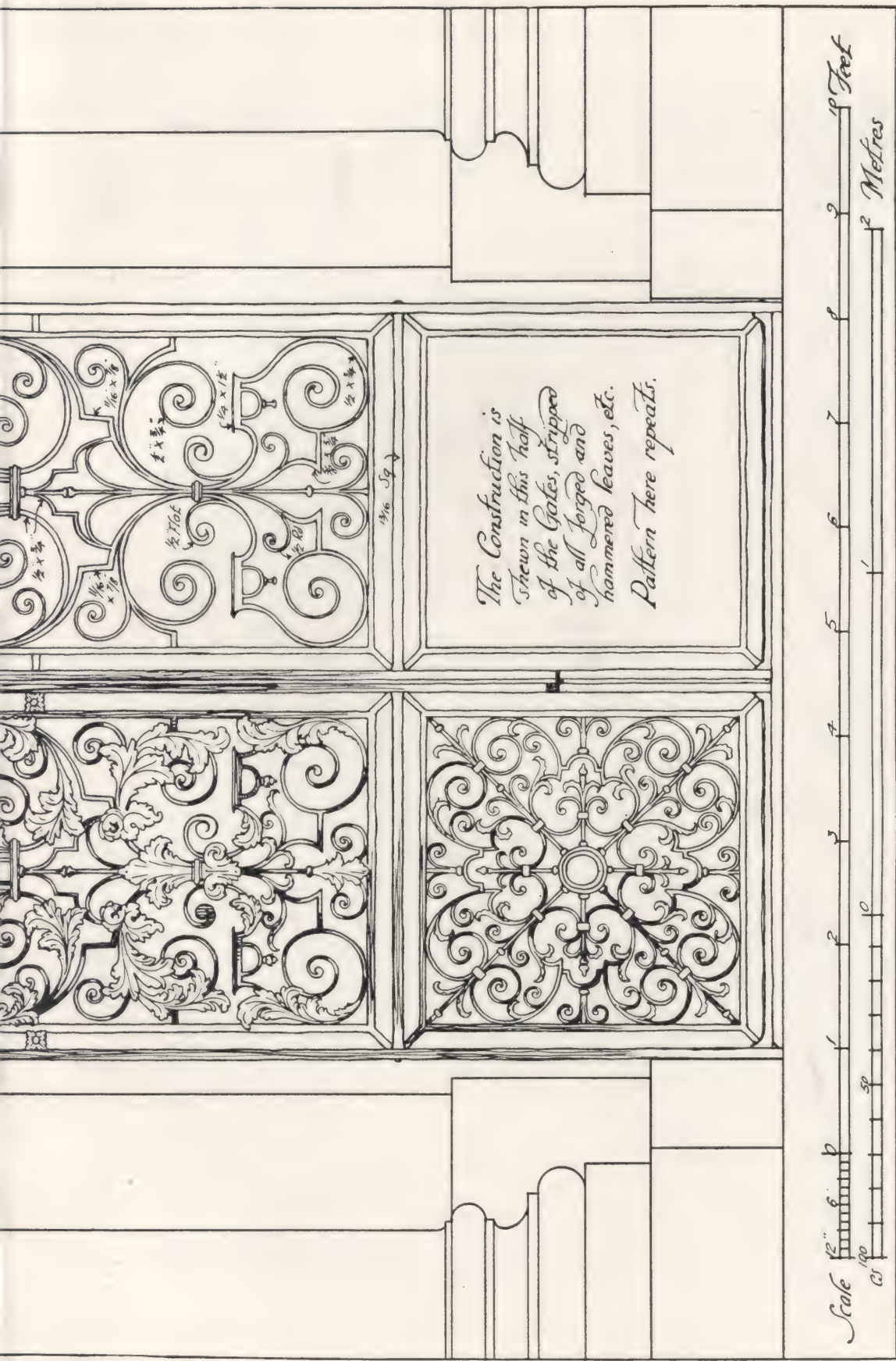
CHANCEL WINDOWS, ST. AGATHA'S CHURCH, BIRMINGHAM. W. H. BIDLAKE, M.A., ARCHITECT.



Fig. 1: "Detail's."

DETAIL OF WROUGHT-IRON SCROLL AND LEAF-WORK IN GATE TO OLD CLARENDON PRESS, OXFORD.





WROUGHT-IRON GATES TO OLD CLARENDON PRESS, OXFORD, BY JEAN TIJOU.

DRAWN BY EDWIN GUNN, A.R.I.B.A.

It is not definitely known that these gates are the work of Jean Tijou, but they have all the characteristics of his peculiar and un-English style. The similarity of motif between the lower panels here and his gates at Hampton Court affords strong presumptive evidence of his influence or execution. There is considerably less straight bar work than is usual in purely English gates, and a profusion of hammered leaves (which are all double, showing on both sides) always present in Tijou's work. It is a practical point that these hammered leaves are absent from the lower panels, where they would be subject to rough usage. The Clarendon Press building was designed by Vanbrugh and was completed in 1724, having been erected partly from the profits of Lord Clarendon's "History of the Rebellion." To this building the Printing Press of the University was removed from its original quarters in the Sheldonian, and here it remained until 1830, when the new building in Walton Street was completed.



Photo: "De'ais."

PANEL IN LOWER PART OF GATE TO THE OLD CLARENDON PRESS, OXFORD.

NOTES.

It is very remarkable that so little should be known of Jean Tijou, the great French smith who came to England soon after the Restoration, and was

Jean Tijou.

(*Wrought-iron Gates to
Old Clarendon Press,
Oxford, p. 184.*)

employed by Wren especially for such important works as St. Paul's Cathedral and Hampton Court Palace; the more so in view of the fact that he created an entirely new school of ironwork in England, and exerted an influence which was felt long after his death; indeed, if it were not for the book he published in 1693 after the fashion of his age, "*Nouveau Livre de Desseins, Inventé et Dessiné par Jean Tijou*," and also for the meagre entries in certain building accounts, we should have almost nothing but his works to go by. Still, with such information as is definite, little though it be, and the piecing together of various entries, we are able to form some record of his career. Mr. Starkie Gardner, who, with much assiduity, has gathered together all the available information, says that Tijou, presumably, was one of the French Protestants who fled to Holland in 1685, on the revocation of the Edict of Nantes, and came to England with, or not much later than, William and Mary. We first hear of Tijou through his bill, entered in 1690, for six richly-wrought iron vanes at Hampton Court, and a wrought-iron balcony "in finely-wrought leaves and scroll-work." This balcony overhung the river, and it was here, according to Ernest Law, the historian of Hampton Court, that Queen Mary and her several beauties were wont to sit and sew. This specimen of Tijou's work must thus have been continually under her notice, and as she gave all her leisure to architecture and gardening, she no doubt had opportunities of meeting Tijou personally, and he seems to have quickly gained her goodwill. The most brilliant prospects at once opened out to him, and schemes and designs for works in iron of unprecedented richness were presented to her and accepted, apparently, without intermediary or estimates. In three years only he had seemingly opened up a magnificent career, and work poured in. The garden screen, the most superb ever made, was completed and charged for in 1690, "for

the circle of the Fountain Garden at Hampton Court," which had been planned at the expense of the Home Park, by Charles II., and noted by Evelyn as in progress in 1689. Another of his bills, for £1,115 12s. 6d., comprised the three rich and still perfectly preserved gates filling the archways of the east front of the palace. His prospects appeared the more assured since he had work of no less richness to execute simultaneously for the wealthy and influential owners of Chatsworth, Burleigh, and Wimpole, while the work for St. Paul's, likely to extend over many years, was just commencing. But this great prosperity was short-lived. In December, 1694, his most gracious patron, the Queen, died, prematurely and to the grief of all, when all work was at once abandoned. It was not resumed until the destruction of Whitehall by fire, four years later, decided the King to make Hampton Court his principal residence. Of the unexecuted works designed for the Queen, one only, the King's staircase balustrade, was required from Tijou. Among the improvements was the extension of the semi-circular fountain garden, to accommodate eight additional fountains, involving the removal of the rich garden screen, a place for which, minus the gate, was found in the Privy gardens, then taken in hand. The gates were left as entrances from the fountain garden to the Home Park. The same alteration necessitated a railing 1,400 feet long to the east front of the palace, the cost of which, and perhaps the design as well, were got out by Talman, who estimated the weight at nearly 46 tons, and the cost at 5d. per pound. Tijou, unfortunately, took the contract, and for some unknown reason rendered a bill for £3,675, whilst, on Talman's figures, it should only have been for £2,194 18s. 6d. With a man like Talman this was an unpardonable mistake, and probably the difference was never certified for payment. The King died in 1702, and Anne, who did not care for Hampton Court, was deaf to appeals, even when Tijou petitioned *ad misericordiam*, and in fear of imprisonment for debt. The royal patronage, and with it that of the court, was withdrawn. Tijou removed his works from Hampton Court, and worked for St. Paul's till 1711, but here he was

subject to competition, and the total, extending over 20 years, did not exceed £4,000. He retired abroad, leaving his wife a power of attorney to collect a balance due on the St. Paul's work, which was paid in 1712. The tradition extant in his family, members of which still survive, is that he died broken-hearted, leaving two sons. This was probably in Paris, for we find Louis Fordrin adopting his designs for the St. Paul's choir gates, and republishing his copper plates with his own name as designer. "The novelty and distinctive character of Tijou's work" (to quote Mr. Starkie Gardner) "lies in the use of embossed acanthus leaves, rosettes, masks, garlands, crowns, and other insignia, which are sometimes in such profusion as almost to conceal the forgings. No such work had previously been seen in England, nor any such rich effects. The style he adopted was based on, but unlike, the French, and he is classed as an English *maître ornementiste* by Guilmar. His book of designs makes it clear that he was not a practical smith, but he was certainly a very practical and most artistic embosser, giving to his work expression and character never attained by any other ironworker. Whether, as a foreigner, Tijou's memory should be commemorated in London is for others to decide, but we must at least be fair to it. The statue on the exterior of the new Victoria and Albert Museum, selected to represent smithing, is of a person named Huntington Shaw, from Nottingham, who was, perhaps, not a smith at all, and about whom very little is known. A tablet to him, part of a larger monument, was set up in Hampton Church in 1833, and ended, when Lyson saw it, with the words, 'he was an artist in his way.' The large monument was outside and against the church wall, and was destroyed with it in 1830, except the inscription, which was scraped and cleaned, and the lower half, left for the widow, filled up by adding the words, 'he designed and executed the ornamental ironwork at Hampton Court Palace.' A search, instituted by the Board of Education, failed to discover any reference to Shaw, and settled beyond all doubt that Tijou was alone responsible for all the important work there. There is no mention anywhere of Huntington Shaw, and Nottingham was not, and never has been, a school of artistic smithing. When Tijou was at his zenith, he must have needed many assistants, and several of these I am able to trace. One, a working man, in 1707, having successfully completed, after three years' work, a garden house at Melbourne, in Derbyshire, set up a forge in Derby, and carried on

an extensive trade for many years there and in the neighbouring counties. Two brothers set up in Chester, apparently some eight years after Tijou's departure, and executed almost all the fine work seen in that and the adjacent counties. Another was working in Bristol in 1710, and obtained great patronage all over that part of England and Wales. The work of each is perfectly distinctive, and easily recognised, but all agree in making a lavish use of acanthus and rosettes, in the manner of Tijou, though all equally fail when aspiring to higher flights, such as masks."

* * * * *

"THE Architect's Library" has received a very useful addition by the publication (by Messrs. Longmans, Green and Co.) of the second volume

The
Development of
Tracery.

(Tracery in St. Agatha's,
Birmingham, p. 181.)

of Professor F. M. Simpson's "History of Architectural Development." In this volume, dealing with mediæval work, the author traces the growth of all the features of Gothic, such as vaulting, piers, buttresses, etc., but no chapter is more interesting than that dealing with the development of tracery. The French, says Professor Simpson, were engaged in the development of tracery whilst we were mainly concerned with perfecting the proportions of the long lancet light. Most of the early French tracery is of the kind known as "plate," which is composed of circles, quatrefoils, and other



CHelsea HOSPITAL: INTERIOR OF CHAPEL:
DRAWN BY J. GILLESPIE.

geometrical figures, pierced through slabs of stone, which fill the window-heads. In Chartres Cathedral, Notre Dame, Paris, and in other large French churches of the end of the twelfth century, there are many such windows. "Bar" tracery, as it is sometimes called, in which the design is worked in different pieces of stone cut to the required shape and often dowelled together, was a somewhat later creation. The latter does not seem to have been employed in England before 1250—the date of the Chapter House of Westminster Abbey—or at all events not to any extent; but in France it was general for some years before. The windows of La Sainte Chapelle, Paris, finished 1248, have bar-tracery heads throughout. But it does not follow necessarily that tracery was introduced into England from abroad. The germ of it had existed in this country for nearly a couple of centuries before the French first brought it to a logical conclusion. In Romanesque work it is no uncommon occurrence to find two lights side by side and over them a circular window; and when the pointed arch appeared the arrangement became more and more common, and the lights and the circle were brought closer together. The next step was to enclose them under one hood moulding. When this is done, especially when both lights and circle over are foliated or cusped, the result is a plate-tracery window. One characteristic trait of early French traceried windows, which does not occur in English examples, is that the arches of the window-heads, especially those in the clerestories, are much stilted, or, in other words, the tracery comes down far below their springing line. The whole of the window-head proper is filled by a large circle, sometimes cusped, at other times plain, which is the full width of the lights below. Such windows, generally of two lights, occur most frequently round eastern apses, because the spaces available for windows there are much narrower than in the bays of the choir west of the apse and in the nave. With the exception just mentioned, there is little difference between English and French tracery from 1250 to about 1300. The designs always consist of geometrical figures, circles, quatrefoils, trefoils, spherical triangles, etc., a tendency towards an elongation of the figures being noticeable at the end of the thirteenth century. Early in the following century, however, in England the designs lost all stiffness and the tracery lines became flowing. There can be no doubt that whatever credit is due for this departure belongs to the English masons. The French examples of curvilinear tracery, as it

is sometimes called, are, with very few exceptions, of much later date. Amongst the most beautiful windows in England of this type may be mentioned the east window of Carlisle Cathedral (c. 1330-1380), which still retains a trace of geometric formality, the west window of York Cathedral (c. 1330), and the windows of Boston Church, Lincolnshire, Cottingham, Beverley, Selby, and other large churches in Yorkshire. Fifty years later England and the Continent definitely parted company. The English straightened the bars of their tracery until the entire heads of windows became filled with a series of long, straight-sided, pierced panels; whereas the French adopted and carried to excess the flowing lines, producing flame-shaped openings—hence the term "flamboyant" generally applied to French traceried windows of the latter part of the fourteenth and the following century. One instance of flamboyant design crossing the Channel is in Brede Church, near Hastings, where not only the tracery but the mouldings as well are curiously French. The transition from flowing lines to straight seems to have come suddenly in England, and it coincides with the devastating Black Death of 1348-1350. Other changes in design, from lancet lights to traceried windows, from geometrical forms to curvilinear, came gradually. There are many examples which are neither one thing nor exactly another; but there are few windows in England combining both flowing and vertical lines. The west windows of Monmouth Church and the little chapel of Houghton-le-Dale, Norfolk, and the east window of Claypole Church, Lincolnshire, are instances. One reason for the change was that Perpendicular tracery requires less stone, less work, and less skill in setting out than either of the earlier forms. Workmen and clients were both in a hurry. They wanted to make up for the loss of time which the Black Death and the general distress which followed had caused, and, besides building quickly, wished to build economically. In nearly all large fifteenth-century windows the lights are divided horizontally by transoms, of which there are sometimes two or more to each light, as in the west window of Winchester Cathedral. Transoms first began to be inserted to any extent about the middle of the previous century, but they are not unknown in earlier work, especially in domestic buildings. The windows of the Banqueting Hall in the Bishop's Palace, Wells (c. 1230), for instance, are divided by them. They were of some advantage to the stained glass designer, inasmuch as each of his figures could be

framed in top and bottom, as well as at the sides, and this is sometimes stated as the reason for their introduction. But it is doubtful if his wishes would have had much effect on the mason if the latter had not desired cross-stays to his tall, thin mullions. It may be urged that the increased popularity of transoms was due to a desire to bring the window into unison with the panelled wall; but the converse is more probable. The panelled wall was more likely the result of the panelled window. There is an enormous difference in proportion and detail between mullions and bars in early and late traceried windows. Early mullions are very wide, but have small projection from the face of the glass; the later ones have greater depth, but are much thinner. There is not really very much difference in superficial area between the two—the early ones are a trifle heavier—and the appearance of strength is much the same, especially when the window is viewed sideways. As regards the contours of the mouldings at different periods, when the design is geometrical the principal mouldings of mullions, jambs, and tracery are segments of circles, generally three-quarter rounds, although sometimes the curve is broken by a fillet. When the lines of the tracery are flowing, the mouldings are mainly ogees, and the ogee continued general after the lines straightened. Thus, much in the same way as arch mouldings altered as the arch form changed, so the mouldings of tracery changed to agree with its lines.

* * * * *

THIS is not a time when the precise correctness of a moulding—more particularly a Gothic moulding—is regarded as a matter of extreme importance. There

are, indeed, few architects who know much about Gothic mouldings. But there is unquestionably a growing recognition for the grace of a moulding,

which is, after all, of far greater account than any chronological exactness. In the appreciation of mouldings of delicate outlines, however, we run the risk of over-multiplying them. That is, in fact, a cardinal fault. In the majority of cases far too many members are introduced, the result being a surfeit of lines of light and shadow. This is particularly undesirable with woodwork which has to be cleaned—around panelling, for example, or on doors and window frames. To see the fault *in extenso* one need only turn to the catalogue of the average joinery works: therein will be seen a riot of mouldings of hopeless outline. But the same

fault is found in the work of prominent architects. Attention, therefore, is worthy of being directed to the matter. The over-multiplication of mouldings is a two-fold mistake, because it means a useless increase in the cost of production, while at the same time confusing the eye and giving an effect of redundancy.

* * * * *

FLINT may be used in three distinct ways in building: firstly, as concrete; secondly, as rubble; and thirdly, broken or gauged as a facing. Flint in

Flint Work.

(Flint Wall Patterns, Long Melford, p. 176.)

itself is practically indestructible, and walls formed or faced with it are extremely durable. When used as a concrete, the flints are mixed with mortar and cement. In Suffolk the body of many of the old walls is thus constituted, or they may be built up into rough rubble masonry, as was the case from the early round towers down to the latest of the Perpendicular churches. In many churches near the coast flattish pebbles from the shore were used in a sort of herring-bone pattern. The next step was to break the flints, and use them in courses, or otherwise; while, for facing only, a further improvement was to split the stones with greater care, and to knock the white coating off, the splinters being stuck into the joints. Flints quarried from the chalk were of comparatively large size and regular form, but those used for rough walling were the small ones found near the surface. The excellent manner in which old flint work was executed is surprising, this skill arising from the use of gun-flints. The difficulty of cutting no doubt suggested that flint was worthy of being set in a framework; hence arose those surface patterns of flint framed in by stone. There were several types in vogue, notably the circular and the square panels. There were also running patterns, the commonest diaper being a chequer. Then there were bands consisting of various tracery patterns; the texts and mottoes so frequently found may be almost termed running patterns. Then, again, there are the panel patterns, with heads trefoiled, cusped, etc., the panels sometimes taking the forms of Perpendicular tracery by the vertical division of the heads. The variety of ways in which flint was used by the old builders is, indeed, astonishing. Might not flint be more often used in modern buildings? Such work is perfectly sound, provided that plenty of long bonders, either of the flint itself or of stone, are used. For concrete walls, what facing could be better than random dressed flint?



Photo: "Details."

DOORWAY TO No. 26, LINCOLN'S INN FIELDS, LONDON.

The West-Central district of London abounds in examples of eighteenth-century doorways. The above is a good specimen, though marred by a super-abundance of glossy varnish on the woodwork. Particular attention is drawn to the consoles, which are very bold in design and execution.

DOORWAY to No 26
LINCOLN'S INN FIELDS
LONDON W. C.

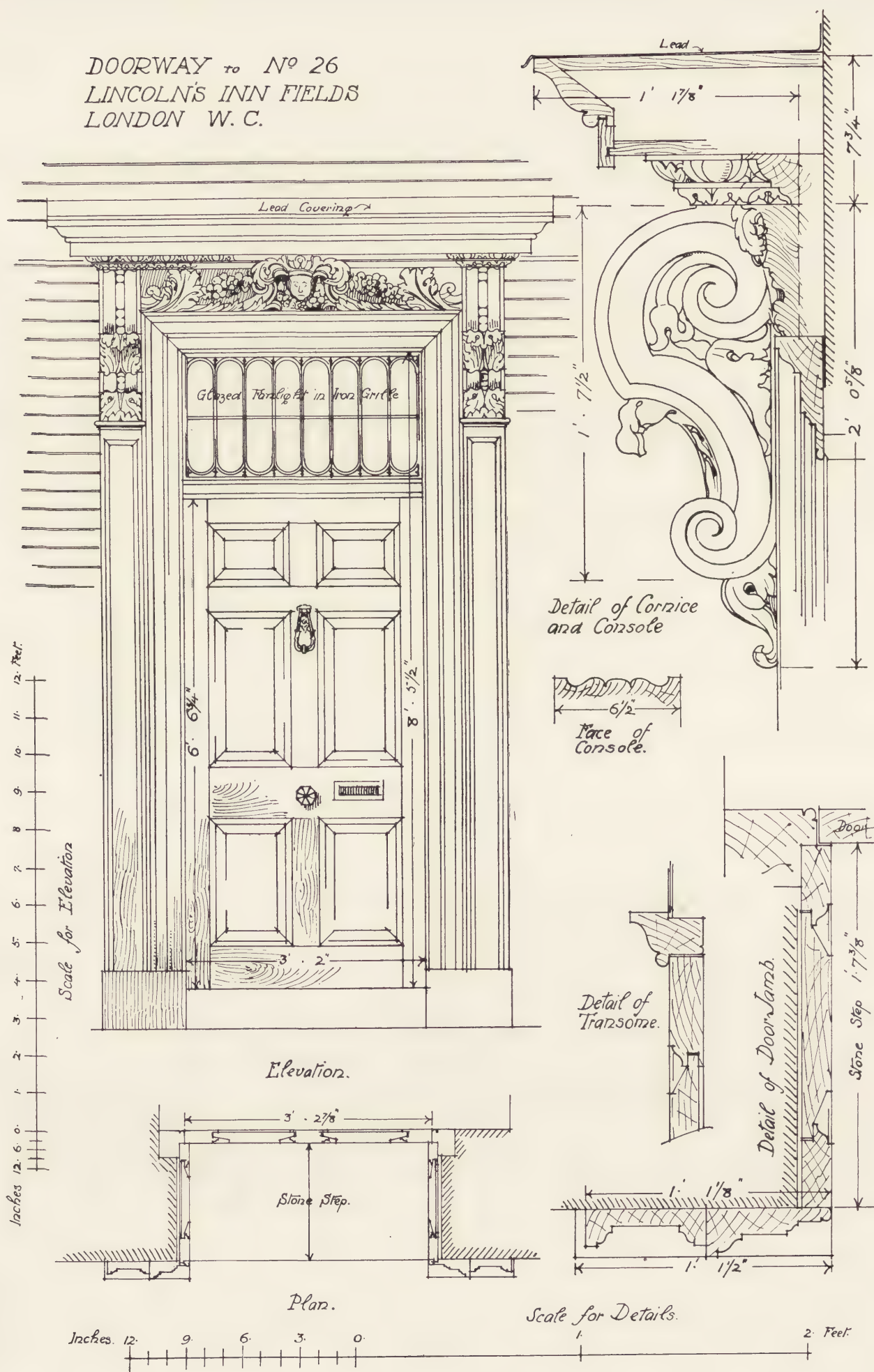




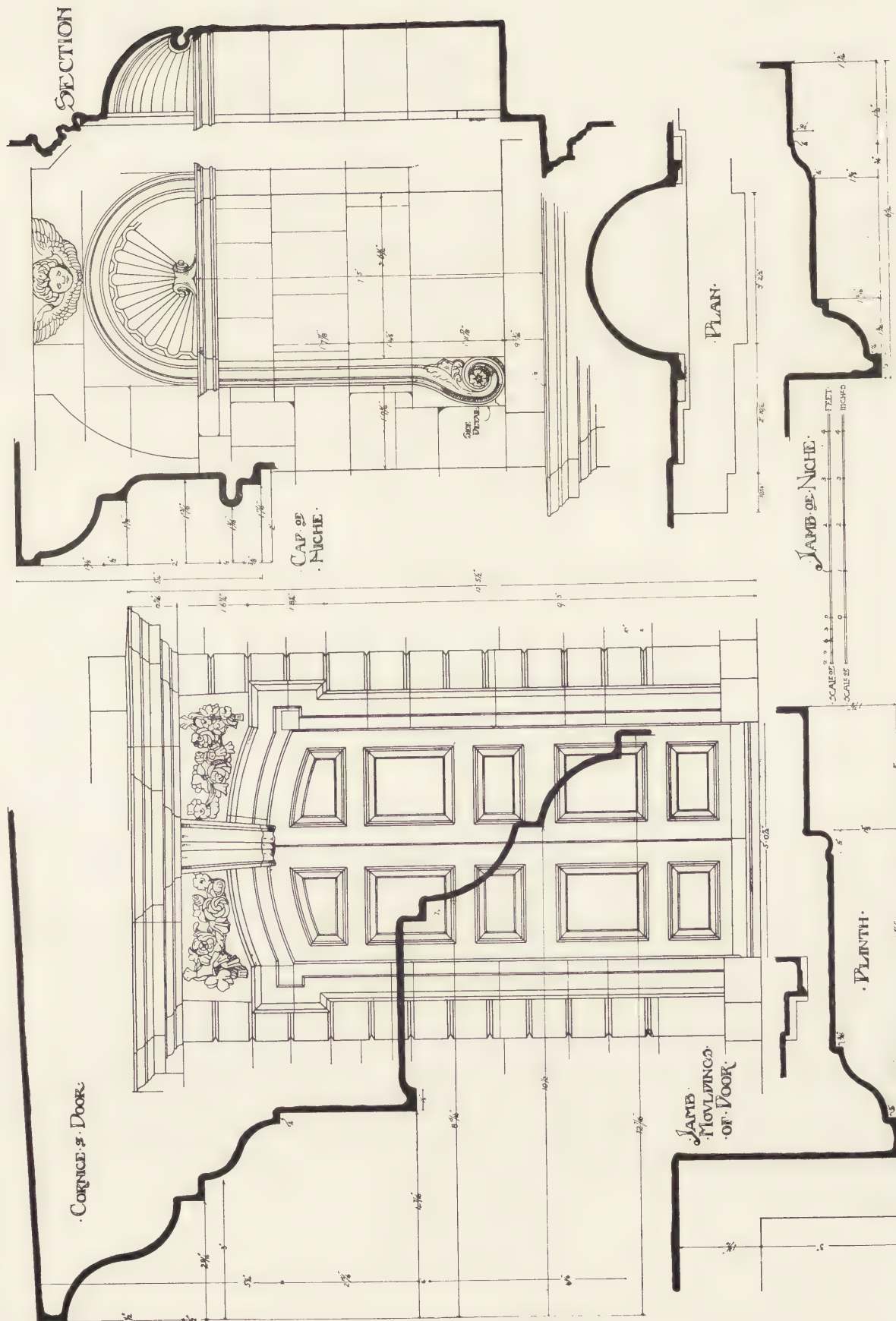
Photo: "Details."

DOOR AND NICHE ON WEST ELEVATION, REDLAND GREEN CHAPEL, BRISTOL. JOHN STRONG, ARCHITECT.

Redland Green Chapel is a small but good example of the Classic of the first half of the eighteenth century, possessing some of the spirit and vigour of Vanbrugh's work. (Vanbrugh designed King's Weston House, only a few miles away, and it appears to have had considerable influence on the buildings which were erected subsequently in and around the city of Bristol.) The doorway and the niche on the west elevation are extremely well arranged, and the details are very carefully executed throughout.

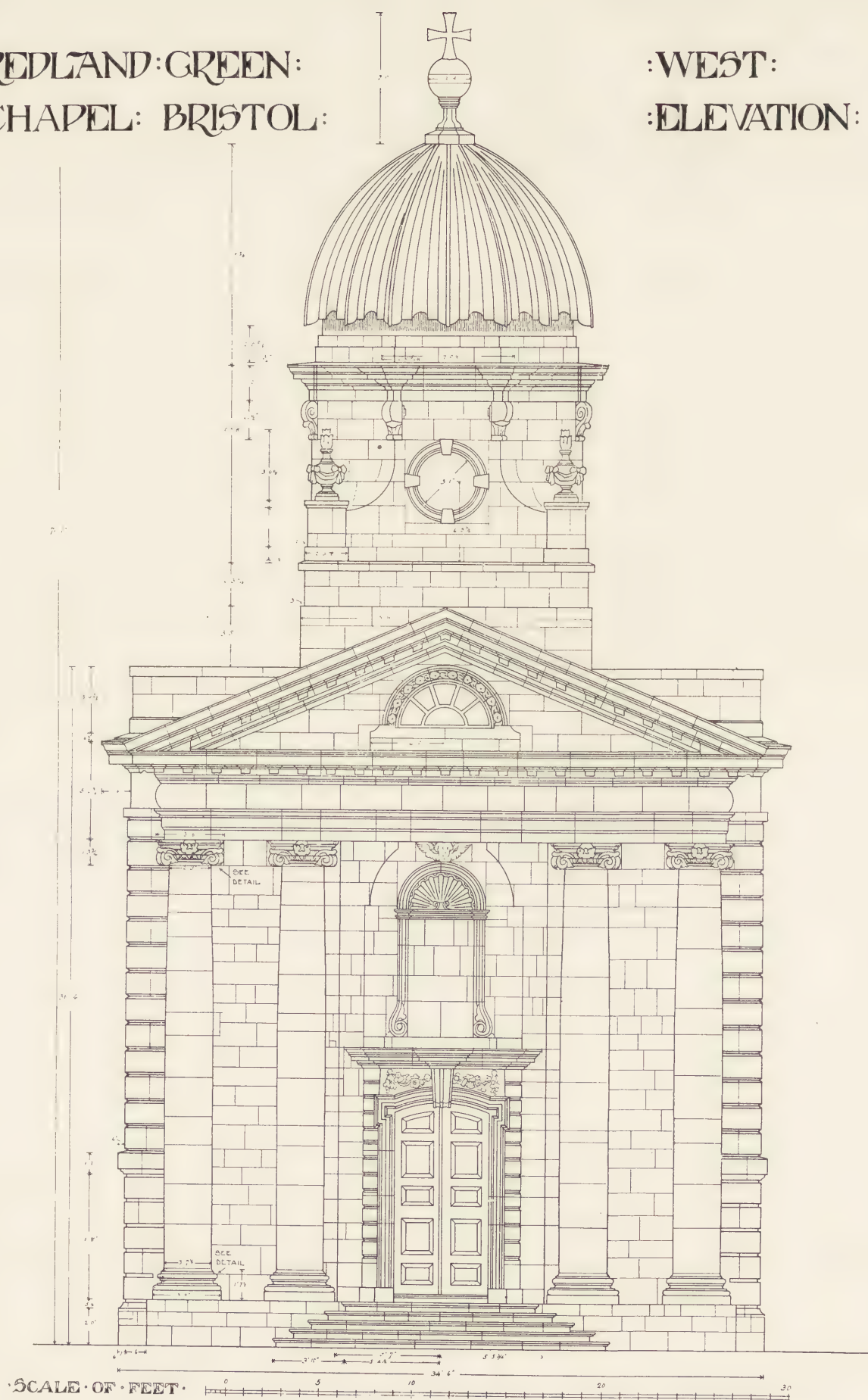
REDLAND GREEN CHAPEL BRISTOL

NICHE IN WEST FRONT



:REDLAND:GREEN:
:CHAPEL: BRISTOL:

:WEST:
:ELEVATION:



MEASURED AND DRAWN BY C. D. RUDING BRYAN AND W. G. ALLEN.

The building is of Bath stone, with the exception of the podium, which is of Portland stone. The steps are of black-rock marble, obtained in the locality. The dome, though not planned on a square at the base, conforms to a regular octagon at the springing: it is constructed of wood, ribbed, and covered with lead. The chapel was built from 1743-46 at the expense of John Cossins, Squire, of Redland Court, and stands within a walled enclosure a short distance from the Court-house, of which it was the private chapel on the estate. The Court, also designed by Strong, was built about 1730.

DETAILS.

NO. 9. VOL. I.

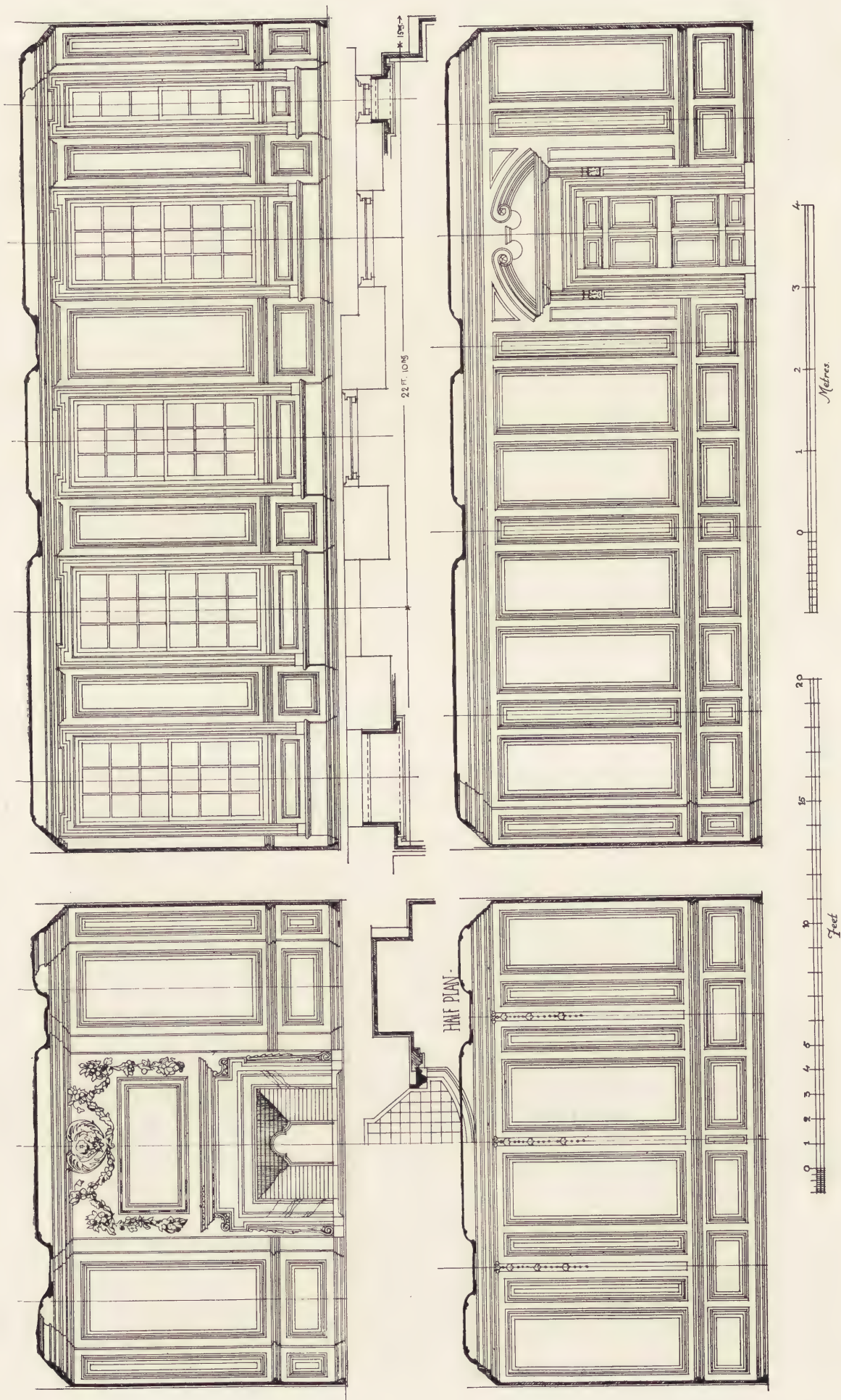
SEPTEMBER, 1909.



Photo "Details."

CHIMNEY-PIECE IN BOARD-ROOM, N.E.R. OFFICES, COWLEY STREET, WESTMINSTER.
HORACE FIELD, F.R.I.B.A., AND E. SIMMONS, ARCHITECTS.

This chimney-piece forms an integral part of the architectural scheme, as shown by the drawing reproduced on the next page. It is executed in English oak, the panel being inlaid with dark and light woods, and surrounded by carvings of flowers and fruit in lime wood. The fire-grate is of armour-bright iron, with white marble surround and curb, and tiled interior.



CHIMNEY-PIECE AND PANELING IN N.E.R. OFFICES, COWLEY STREET, WESTMINSTER. HORACE FIELD, F.R.I.B.A., AND E. SIMMONS, ARCHITECTS. DRAWN BY C. A. FAREY.

The panelling is entirely of English oak, wax polished. It follows the lines of later English Renaissance work, and is refined, dignified, and effective. There is no carved enrichment, except at one end, where carved drops give slight relief.



Photos: "Details."



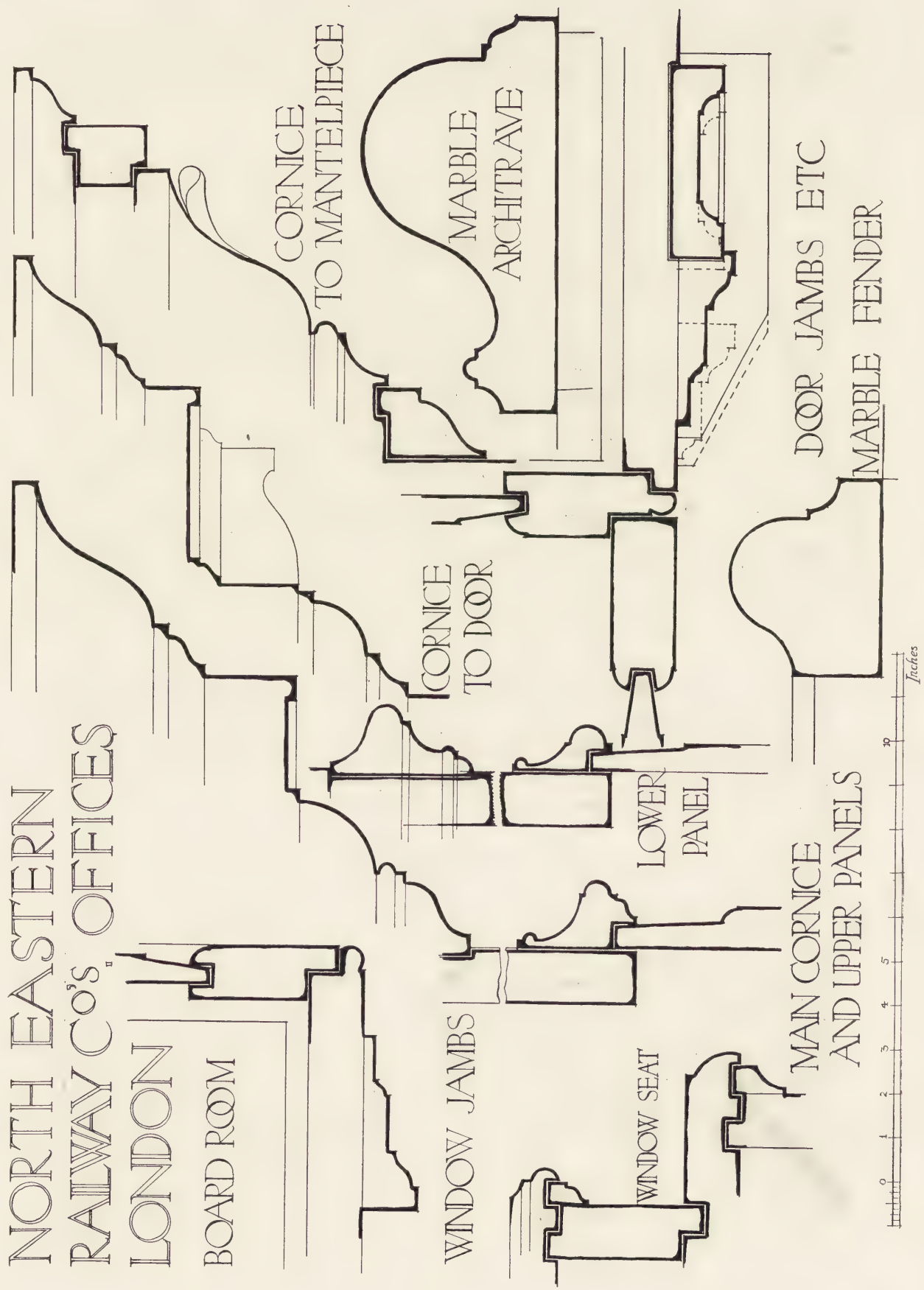
PANELLING IN BOARD-ROOM, N.E.R. OFFICES, WESTMINSTER,



Photo: "Details."

DETAIL OF CARVING ON CHIMNEY-PIECE IN BOARD-ROOM, N.E.R. OFFICES, WESTMINSTER.

Mr. Aumonier executed this carving.



NORTH EASTERN
RAILWAY CO'S OFFICES
LONDON
BOARD ROOM

CORNICE
TO MANTELPIECE

CORNICE
TO DOOR

MARBLE
ARCHITRAVE

WINDOW JAMBS

WINDOW SEAT

LOWER
PANEL

MAIN CORNICE
AND UPPER PANELS

DOOR JAMBS ETC
MARBLE FENDER



DRAWN BY C. A. FAREY.




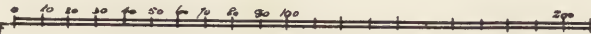
Photo: "Details."

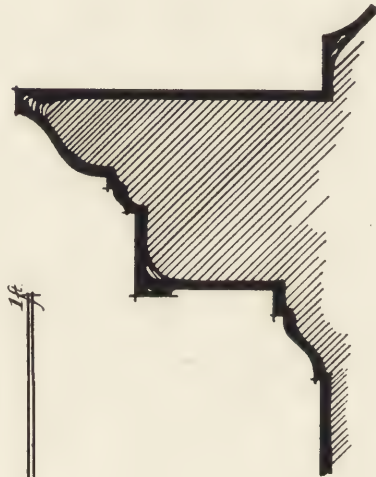
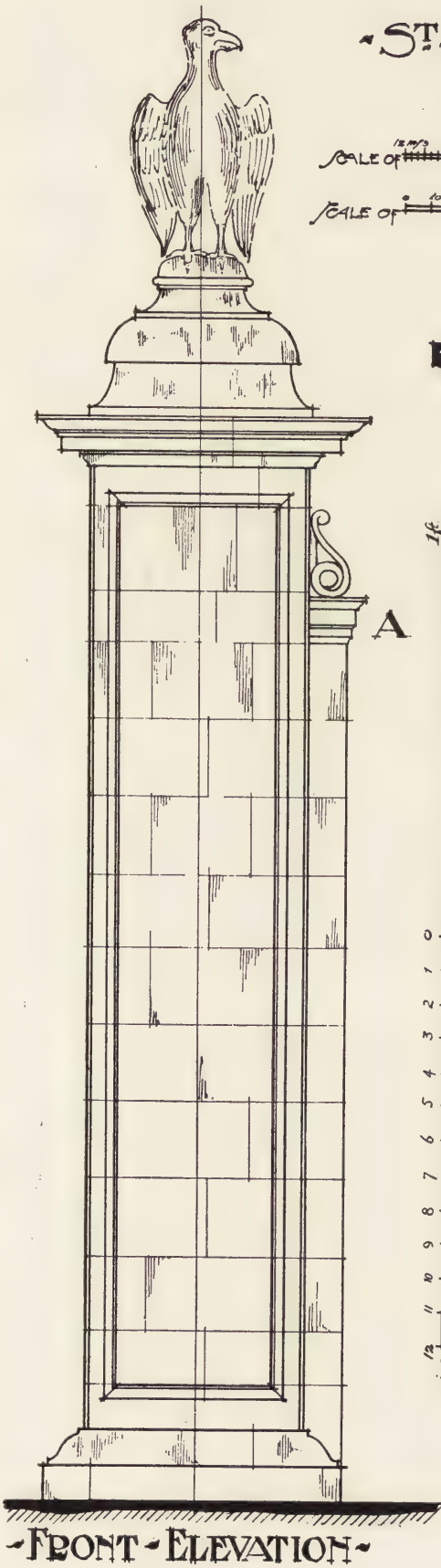
GATE PIER, ST. JOHN'S COLLEGE, CAMBRIDGE.

The gate pier shown above is one of two next the bridge. The work was done in 1712. Robert Grumbold was the mason employed; the eagles were carved by Nicholas Biger and John Woodward; and the ironwork was executed by Berry Smith.

~ST. JOHN'S ~ COLLEGE ~ CAMBRIDGE~
~GATE ~ PIER ~ AT ~ BACK~

SCALE OF  FEET

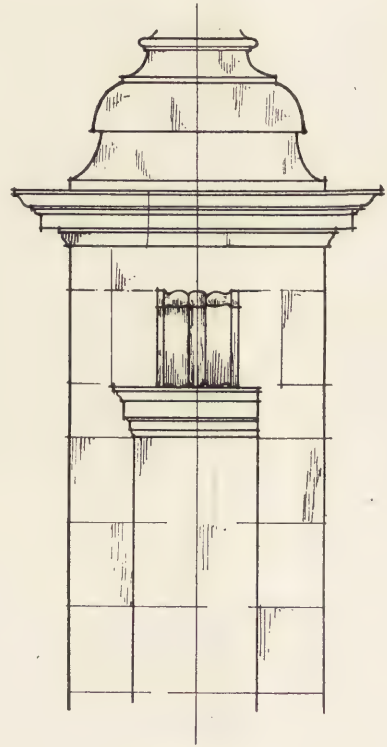
SCALE OF  CENTIMETRES



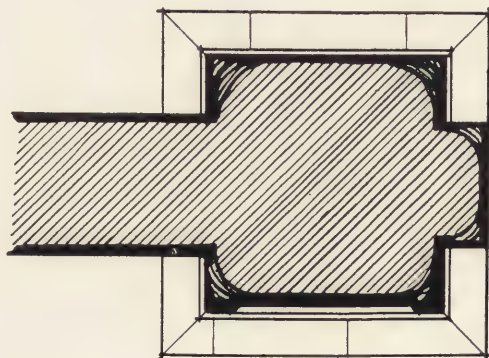
~ CORNICE ~



~ CAPPING ~ AT ~ A ~



~ SIDE ~



~ PLAN ~

~ FRONT ~ ELEVATION ~

MEASURED AND DRAWN BY FRANK T. DEAR.

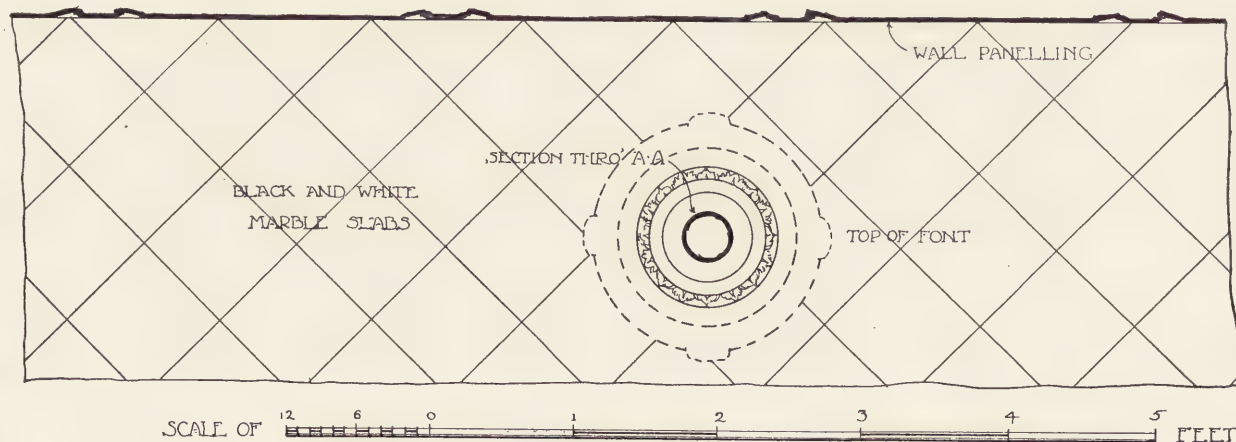
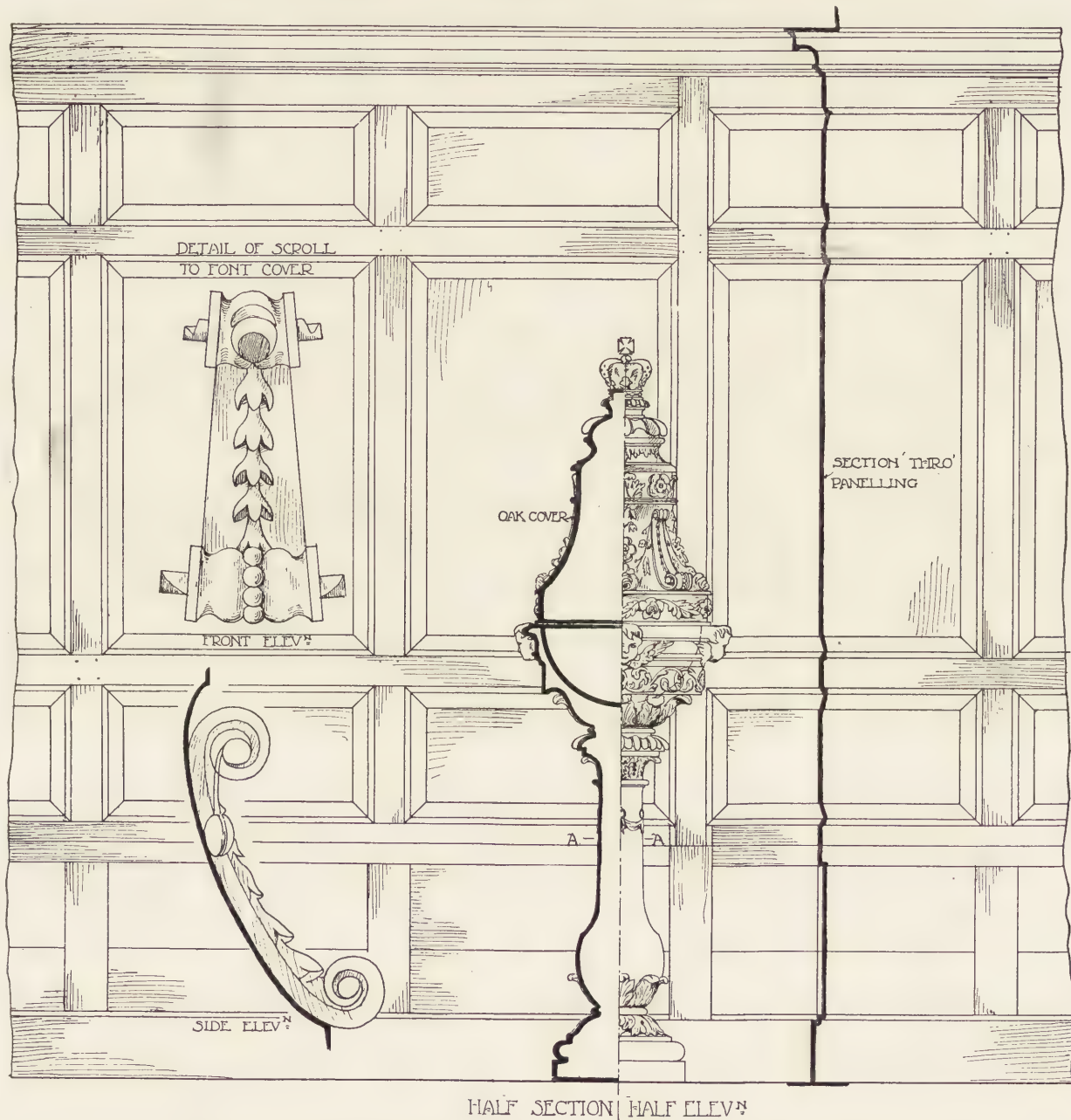


Photo: "Details."

FONT AND COVER, ST. MILDRED'S CHURCH, BREAD STREET, LONDON, E.C.

The cover of this font is one of the few things in the church that survived the Great Fire of 1666, the others being the registers, the plate, the helmet of Sir Nicholas Crisp (now over the vestry door), and probably the little figure of Time on the pulpit. St. Mildred's is one of Wren's churches. It contains some splendid woodwork, enriched by carving attributed, though not with certainty, to Grinling Gibbons.

FONT AND WALL PANELLING ST MILDRED'S, BREAD STREET, E.C.



MEASURED AND DRAWN BY A. H. BOSS, A.R.I.B.A.

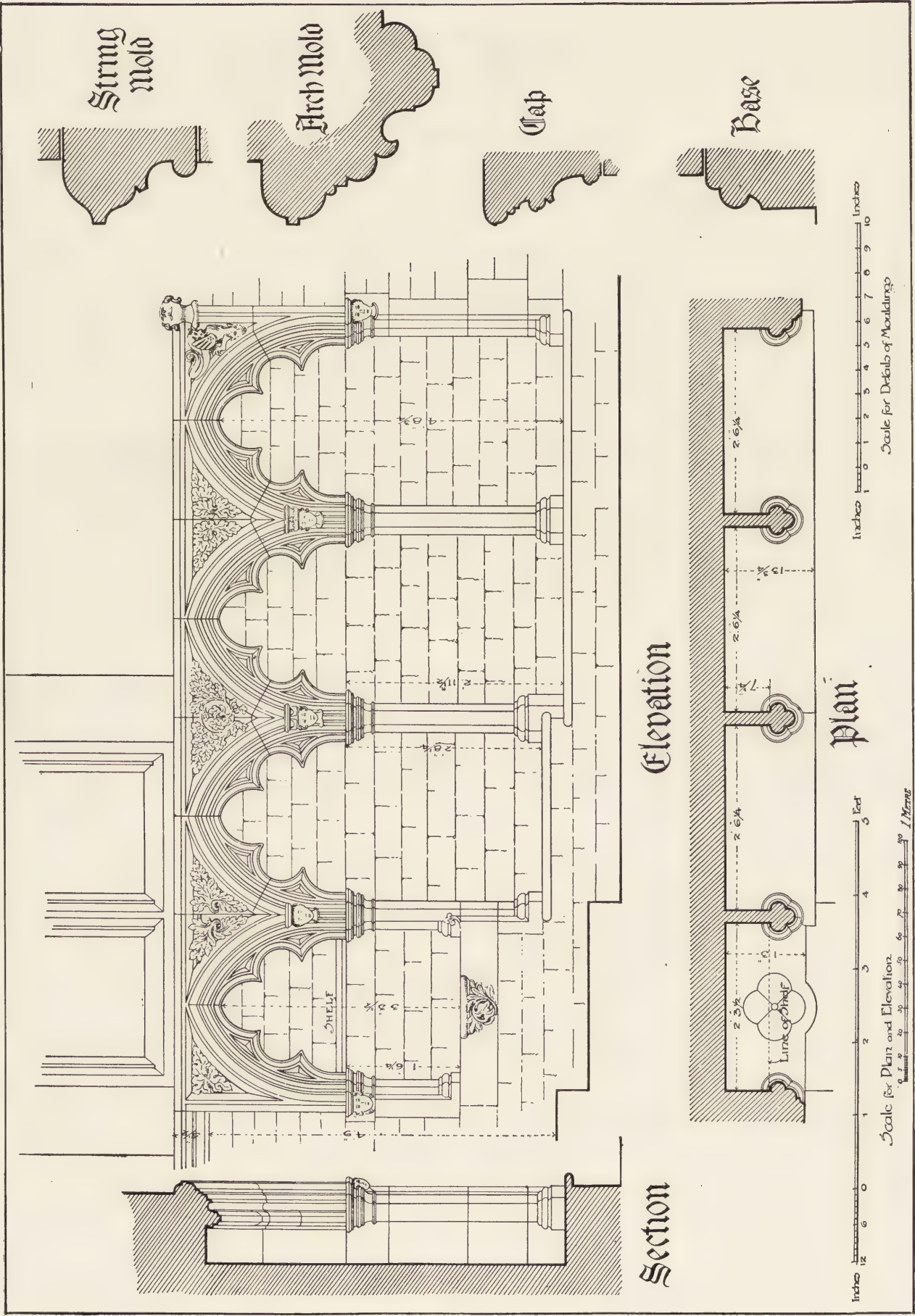
The font itself is of white marble, and the cover was formerly painted in imitation of this; the paint, however, was removed some years ago, and the wood now remains exposed. The crown on the top is gilded.



Photo: "Details."

DETAIL OF SEDILIA IN ST. FAGANS CHURCH, GLAMORGANSHIRE.

No definite information about this work is available, but it is certainly of the Early English period, the proportion being especially fine. The sedilia are on the south side of the chancel, and were formerly covered up with plaster and whitewash; this was removed when the church was restored some years ago, but the original work remains untouched.



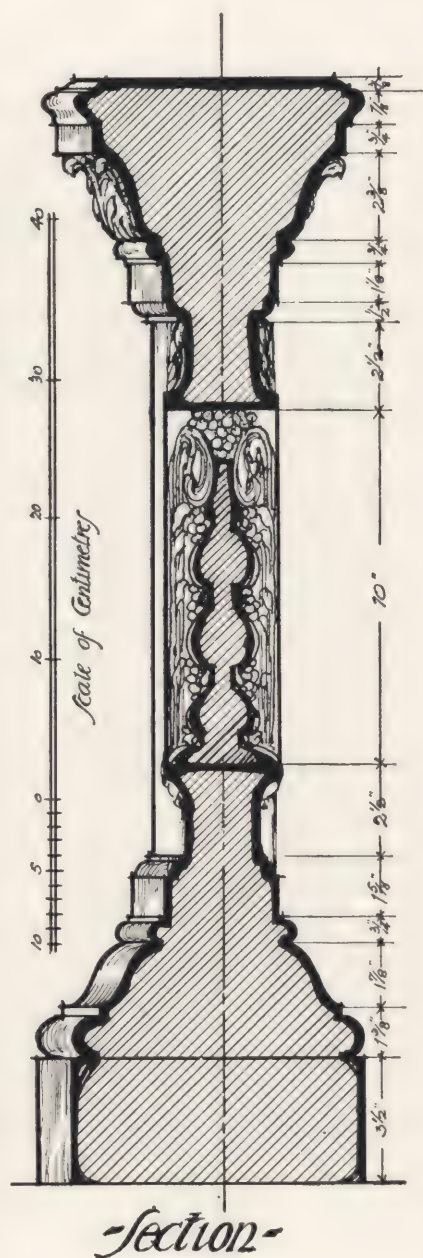


DETAIL OF ALTAR RAIL, TRI

This is one of the most vigorous pieces of carving to be found in any of the Cambridge colleges. It is the work of J
from 1721. John Woodward did a considerable amount of carved wo



Photo: "Details."



COLLEGE CHAPEL, CAMBRIDGE.

Woodward, and appears, from the building accounts, to date from the first half of the eighteenth century—probably Cambridge, and, as this example shows, was a man of great ability.



Photo: "Details."

DESIGN, IN PLASTER, FOR A DOOR KNOCKER TO BE EXECUTED IN BRONZE. BY W. MARSDEN.

The above is one of the prize designs in this year's National Competition.

NOTES.

OF all men Ruskin was intensely serious in his writings, yet such is the irony of modern thought that, in many things relating to architecture, we

Ruskin
Annotated.

hardly regard him seriously. We are inclined to smile at the vehemence of his expression, because we do not believe in the truth of his hypothesis; we know, indeed, that he was often quite wrong in his conceptions, though, despite his own warning against "a mere mist of fine words," we must ever admire the magnificence of his rhetoric—"the divine rhetoric of Ruskin." Quite apart, however, from the criticisms of a succeeding generation, he stands adversely judged by his own annotations to later editions of his works: these footnotes, in many instances, utterly destroying the foundation on which he had raised so glorious a structure. A striking example of this revision, in older age, of the dogmatic, though erroneous, enthusiasm of earlier years is afforded by "The Seven Lamps." In "The Lamp of Sacrifice" he says ". . . we must not work any kind of ornament which is, perhaps, to cover the whole building (or at least to occur on all parts of it) delicately where it is near the eye, and rudely where it is removed from it. That is trickery and dishonesty." And then comes the footnote: "There is too much stress laid, throughout this volume, on probity in picturesque treatment, and not enough on probity in material construction. No rascal will ever build a pretty building—but the common-sense which is the root of virtue will have more to say in a strong man's design than his finer sentiments. In the fulfilment of his contract honourably, there will be more test of his higher feelings than in his modes of sculpture." In "The Lamp of Truth" he suppresses four lines "of attack by Mr. Hope on St. Sophia, which I do not now choose to ratify because I have never seen St. Sophia; and of attack by myself on King's College Chapel, at Cambridge—which took no account of the many charming qualities possessed through its faults, nor of its superiority to everything else in its style." And further on in the same chapter he says: "Nobody wants ornaments in this world, but everybody wants integrity. All the fair devices that ever were fancied are not worth a lie. Leave your walls as bare as a planed

board, or build them of baked mud and chopped straw, if need be; but do not rough-cast them with falsehood." To which the following footnote: "Again too much fuss and metaphysics about a perfectly simple matter; inconclusive besides, for the dishonesty of machine work would cease as soon as it became universally practised, of which universality there seems every likelihood in these days." And again in the same chapter, where, speaking of stone carving, he says we must not carve it by machinery "(since all stone is naturally supposed to be carved by hand)", we read this footnote: "The sentence now put in a parenthesis is the false assumption which destroys all the force of the arguments in the last couple of pages." And again in the same chapter, when urging the putting of the whole force of our fancy into the arrangement of masses and forms, "caring no more how these masses and forms are wrought out than a great painter cares which way his pencil strikes," we read the following denial:—"A great painter *does* care very much, however, which way his pencil strikes; and a good sculptor which way his mallet: but in neither of them is the care that their action may be admired, but that it may be just." In the same chapter also he describes the characteristics of the decline of mediæval architecture "until the time came when, over these wrecks and remnants, deprived of all unity and principle, rose the foul torrent of the Renaissance, and swept them all away"—this closing paragraph being spoken of, in Ruskin's annotation, as "very pretty—but, unfortunately—nonsense." In "The Lamp of Power" we read: "This, then, being, as I think, one of the peculiar elements of sublime architecture, it may be easily seen how necessarily consequent on the love of it will be the choice of a form approaching to the square for the main outline": in conjunction with which comes the following:—"Yes—I dare say! but how are you first to get the love of it? To love sublime architecture is one thing; to love a sublime dividend or a sublime percentage is another—and to love a large smoking-room or billiard-room, yet another." In "The Lamp of Power" we find the advice that a young architect should first learn the habit of "thinking in shadow, not looking at a design in its miserable liny skeleton; but conceiving it as it will be when

the dawn lights it, and the dusk leaves it. . . Let him design with the sense of cold and heat upon him. . ." "Let him—let him" says the footnote. "All very fine; but all the while there wasn't one of the architects for whom this was written—nor is there one alive now—who could, or can, so much as shade an egg, or a tallow candle; how much less an egg-moulding or a shaft!" In the same chapter Ruskin writes about the fourteenth-century architecture of Venice, which "stood forth, at last, a model of domestic Gothic, so grand, so complete, so nobly systematised, that, to my mind, there never existed an architecture with so stern a claim to our reverence"—to which he adds a footnote saying: "I have written many passages that are one-sided or incomplete; and which therefore are misleading if read without their contexts or development. But I know of no other paragraph in any of my books so definitely false as this." In later years he came to know that the Gothic of Verona was far nobler than that of Venice, and the Gothic of Florence nobler than that of Verona. "The Lamp of Beauty" includes the following sentence:—"Thus we may multiply as much as we choose the French or the Florentine lily, or the English rose; but we must not multiply a King's arms." To which is the following footnote:—"This paragraph is wholly false, and curiously so, for I had seen and loved good heraldic decoration in Italy before writing it; but let my detestation of our Houses of Parliament carry me too far, and without noticing where." And so on throughout the book. As another example let us cite the axiom not to decorate things belonging to purposes of active and occupied life. "Work first, and then rest. Work first, and then gaze, but do not use golden ploughshares, nor bind ledgers in enamel. Do not thrash with sculptured flails: nor put bas-reliefs on millstones." To which this footnote: "'Nor fight with jewelled swords,' should have been added. The principle is partial and doubtful, however. One of the most beautiful bits of ironwork I ever saw was an apothecary's pestle and mortar (of the fourteenth century) at Messina: and a day may come when we shall wisely decorate the stilt of the plough." Then, in conclusion, we come upon the following in "The Lamp of Life":—"The stirring which has taken place in our architectural aims and interests within these few years is thought by many to be full of promise: I trust it is, but it has a sickly look to me." And the footnote: "I am glad to see I had so much sense, thus early; if only I had had just a little more, and stopped talking, how much life—of the vividest—I might have saved from expending itself in useless sputter, and kept for careful pencil work!" But even those who do not agree with Ruskin in many

things will join issue on that. Whatever his faults of belief, whatever his dogma, he was the sublimest writer on architecture we have ever had, and, when we are in agreement with him, he can lift us to the utmost heights with his eloquence. He was eloquent, too, with his pencil, but, if choice there must be, we had rather have lost, in part, the artist, and so have gained the writer in fuller measure.

* * * * *

WOOD PANELLING having come largely into vogue with the revival of interest in the English Renaissance, a brief sketch of its development

English Wood Panelling.

*(Panelling in Board Room,
N. E. R. Offices, Westminster, p. 198).*

may, very aptly, be included in these columns. Such a sketch we find, given with knowledge and lucidity, in Mr. Lenygon's book on "The Decoration and Furniture of English Mansions during the Seventeenth and Eighteenth Centuries." The following is an abstract:—At the beginning of the reign of Henry VIII. Gothic traditions in England had only commenced to be affected by the revival of Classic knowledge already dominant in Italy; moreover, the wealth in this country was then so largely in the hands of the Church, and art was so entirely devoted to her service, that no decoration existed especially suitable for castles or manor-houses, or which varied from that employed in monasteries, abbeys and churches. Early in the sixteenth century the panels of wainscoting were frequently ornamented with grotesque figures and faces, but the most usual design was the linen-fold pattern; indeed this had served for upwards of a century throughout northern Europe to ornament chests, cupboards and beds, as well as walls. The linen-fold pattern, however, had almost disappeared by the accession of Elizabeth, and during her reign panels were generally left plain, such panels being occasionally inlaid with geometrical and other designs in boxwood or ebony. The next development came with the arrival of the refugees from the Netherlands, at the end of Elizabeth's reign. With them they brought the features of their own Renaissance, and nothing is more characteristic of their work than the carvings which they executed on wainscoting. Their immigration continued throughout the reign of James I. and during the earlier part of that of his successor; and in all the numerous mansions then erected the influence, if not the actual handicraft, of these Flemings is to be traced. Much of this early Renaissance wainscoting was not left in the bare oak with which it was generally constructed, but was originally painted, and often highly decorated; but as distemper was the medium usually employed, such painting has in most cases entirely disappeared.

About the middle of the seventeenth century a complete change began to take place both in the designs and the construction of the panelling used in English houses. This consisted of a substitution of Classic for semi-Classic art, and it marks the final disappearance of Flemish influence. In the earlier Renaissance work the panels were sunk and the framework projecting, whereas in the later style the opposite system was adopted. Another innovation was the abolition of small cross-sections and the substitution of long narrow top panels of various widths, and accurately spaced to balance each other and to avoid monotony. Inigo Jones had already produced buildings true in every detail to the principles of Classic art, and it was on a correct knowledge of such art that the new style of wainscoting was founded; the skirting board (still used in every modern room) being copied from the plinth and base of the classical pedestal, the dado being the die of such pedestal, and the dado moulding the cap; the upper panel takes the place of the shaft of the column, and the frieze and cornice represent the parts similarly delineated. As previously mentioned, the panels on the wainscoting were now raised and a particular form of bolection moulding was employed, the introduction of which is often attributed to Wren, whose work commenced immediately after the Restoration, but earlier examples exist. However, he appears to have increased the size of these bolection mouldings, and with the aid of Grinling Gibbons he instituted further elaboration, not only by carving such mouldings, but also by applying additional ornamentation in the shapes of wreaths and drops. From the accession of Charles II. it became the fashion to leave the wood bare, or merely waxed over, and this fashion continued until the end of the reign of Queen Anne. Examples of this period are numerous, such as the rooms at Hampton Court and Kensington Palace. Oak was the wood usually employed, but cedar was also largely used: and walnut sometimes, often cross-banded and inlaid with other woods. Early in the eighteenth century, stucco or plaster commenced to compete with wood for the panelling of English rooms; it was largely employed by Vanbrugh and others of the new school of Palladian architects, as representing more closely the examples in Italy which, without great knowledge, they were endeavouring to imitate. By the accession of George II., however, "architecture resumed all her rights," and buildings were designed (to quote Walpole) "in the purest style of antique composition." The pattern of wainscoting then employed again marks a distinct change. Instead of the panels being applied on the face of the framing, they were once

more recessed, but the principal difference arose from the care and skill which was then bestowed on the arrangement and detail of this interior wood-work. The architraves, overdoors, mantels and all other parts were designed so as to form integral parts of the complete scheme of decoration: and the result of the skill and care thus bestowed produces an appearance of dignity which in no other period or in any other country has been surpassed. The use of unpainted wood was now abandoned, and the prevailing shades of cream, green and pale blue colours which were used gave the appearance of comfort for which the rooms of this period are noted. Frequently additional grandeur was obtained by gilding or partly gilding some of the carving. Until the middle of the eighteenth century the design and arrangement of this wainscoting had been in the hands of the architect, but from that time his services began to be replaced by the designer of furniture. Panelling disappeared, and in its place the walls were covered with silk, or more often with wall-paper; though, from the decorative point of view, there can be no comparison between the flat meanderings of one repeated pattern and the strong architectural lines produced by panelling.

* * * * *

THE exact position of Bramante with regard to the foundation of what is known as Italian Renaissance architecture is a matter on which opinions differ,

Bramante.

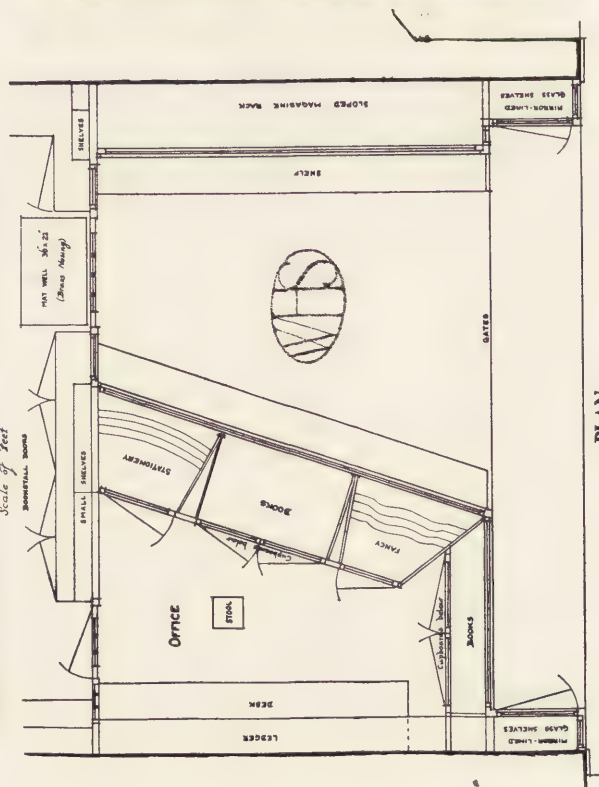
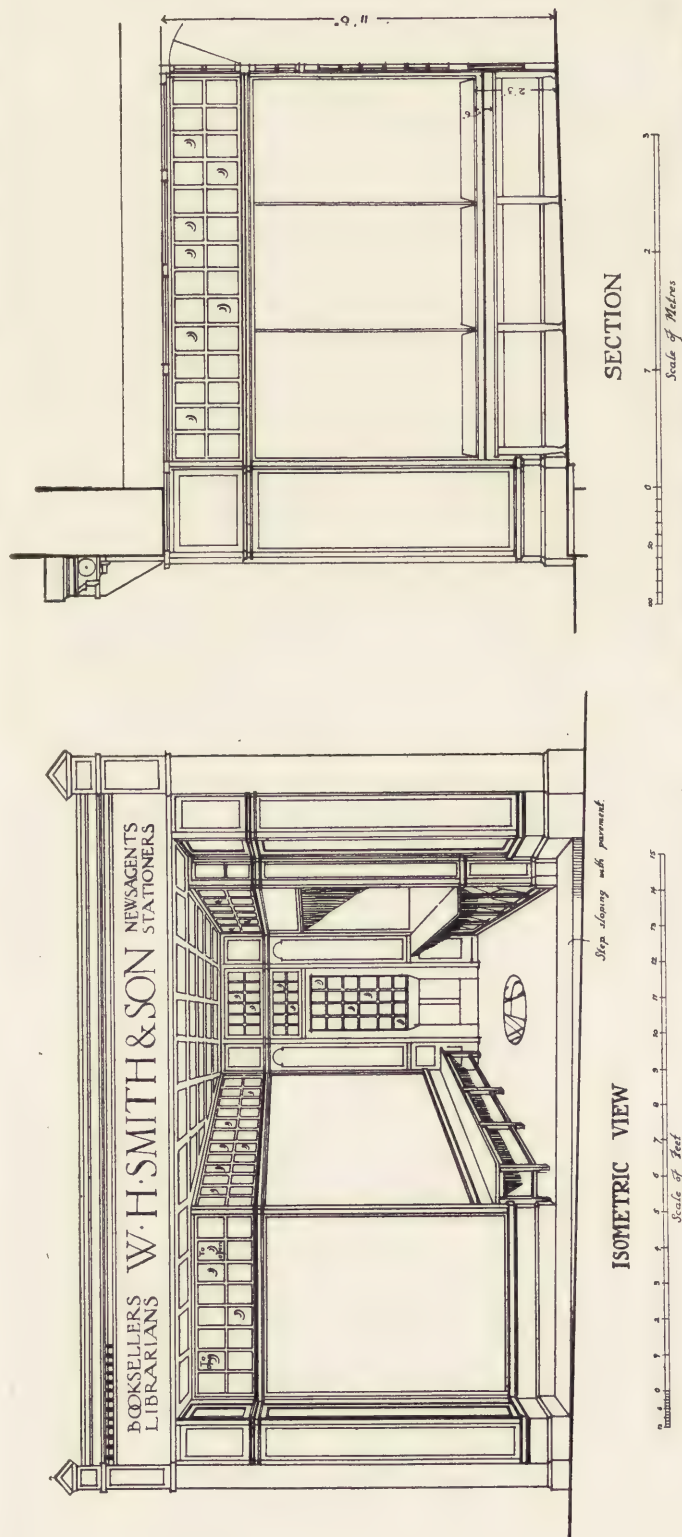
*(Cortile of the
Cancelleria Palace,
Rome, p. 216.)*

but it is generally acknowledged that he had a very large share in forming the basis of it. It is interesting, therefore, to know something of the career of this

man. Such information, however, is incomplete, despite Vasari, but sufficient is known to form a fairly correct idea of his training, his opportunities, and his achievements. Bramante was born in the year 1444 near Urbino, a small town fifty miles south of Ravenna, and eighteen miles landward from the Adriatic. The name he bears signifies in the Italian, as Anderson points out, "always longing," and his career proved it to be an appropriate appellation. Of his youth little is known: in fact the only precise thing that can be ascertained about the first thirty years of his life is that he was equally a student of painting as of architecture, having had for masters in painting Piero della Francesca and Andrea Mantegna—the first men of that time not only as painters, but also as masters in perspective—while for master in architecture he had Laurana, who was the principal architect of the ducal palace at Urbino, and possibly also he came under the influence of Alberti, whose church of S. Andrea was being erected in 1472. Serlio, almost

an immediate successor, says that Bramante was "first a painter and had great skill in perspective art before he applied himself to architecture": which conjoining of the sister arts seems to have been usual in his days. "This," to quote Anderson, "was not without its effect upon the art, and arose in part from the fictitious importance given at the time to the science of perspective, in which the painters were naturally more proficient. Not that it signified much in itself whether the way to the practice of architecture lay past the painter's easel or through the sculptor's *bottega*, so long as the man qualified himself as an architect. It would be a mistake to suppose that because a few of the greatest architects the world has seen found their way through the painters' and sculptors' studios that, therefore, such a training must, at any period, best fit a man for the work. These particular cases only show that special capacity under favouring circumstances will assert itself and find its true outlet. Many painters and sculptors of the era made poor architects, and hundreds of them never indicated any architectural skill whatever. The best of the architects were those who laid everything aside for their art, and became, no longer painters and sculptors, but architects. It was so with Brunelleschi, and Bramante, too, seems to have laid aside his palette to give all his energies to the building art." Following his early career, we find that he went to Milan about 1476 and there became one of the ducal painters—a companion of Leonardo da Vinci, with whom he lived side by side for nearly twenty years. His architectural work at Milan includes the Church of S. Maria presso San Satiro, the façade of a church at Abbiate Grasso (begun 1477), and the lower half of the Renaissance part of S. Maria delle Grazie, famous for the Cenacolo of Leonardo da Vinci in its refectory. About the year 1500, following the downfall of Lodovico il Moro and the conquest of Milan by the French, Bramante left for Rome. Here he painted some frescoes and devoted himself to the study of the ancient buildings in and around the city. About this time Cardinal Caraffa, hearing of his studies, commissioned him to rebuild the cloister of the convent church of S. Maria della Pace. This led to the Cardinal introducing him to the Pope, Alexander VI., who gave him the commission to paint the pontifical arms over the *Porta Santa* of the church of S. John Lateran, a door which is opened only in the year of jubilee. In 1502 his celebrated and beautiful little building, the Tempietto of S. Pietro in Montorio, was completed, and this was published by Palladio among the ancient monuments as the only modern edifice worthy of comparison with them. In 1503 Bramante completed the Giraud Palace in Rome, in

1505 the Cancelleria Palace, and in 1506 the Belvedere Court at the Vatican. After his work at S. John Lateran he was appointed by the Pope as an assistant architect, but it was only with the accession of Julian della Rovere (Julius II.) that his great opportunity arrived. Of that potentate's ambitious schemes for a new Vatican and a new St. Peter's Bramante had full control till the death of the Pope in 1513. The foundation-stone of the new St. Peter's was laid in 1506, but it was some time before then that Bramante was appointed architect, after other schemes had been commenced and abandoned. Associated with him in the work of St. Peter's were Sangallo the younger, Raffaello the painter, and Fra Giocondo of Verona. For the great structure Bramante prepared many designs, but his definite scheme was a cross of four arms of equal length, the central feature of which was a low dome resembling that of the Pantheon, but raised on a complete peristyle without and the semblance of one within. His whole scheme, however, seems to have been departed from after his death (in 1514). Raffaello, taking up the work, made an exceedingly beautiful and simple plan, which would, unquestionably, have produced a finer building than now exists. It is often spoken of as Bramante's plan, but this is an error, although it may have been based on the previous studies of Bramante and his assistants. At Raffaello's death, Peruzzi was given chief control, and the plan he adopted was really a skilful combination of the good points of Bramante's and Raffaello's plans. Peruzzi, however, was cut off in 1536, not without suspicion of having been poisoned by one who hoped to succeed him in his office at St. Peter's. Antonio Sangallo then took charge of affairs. He recast the design, but had proceeded only a little with the work when, in 1546, he, too, died: and thus it was left for Michelangelo to prepare and carry out the final design. The interior, however, with its gigantic pilasters and protruding impost mouldings, is probably due to Bramante and his assistants Peruzzi and Sangallo. Bramante's ability as an architect is probably best described as that of an assimilator. To Bramante nothing was uncommon nor unclean, and the same power of assimilation which enabled him to sum up Lombardy traditions in such work as Santa Maria delle Grazie enabled him to produce in Rome a work so completely in harmony with its surroundings as the Cancelleria Palace. The revolt from the Lombardy style, which its general design evinces, is in itself a mark of Bramante's capacity, while his other later works show the power he possessed in recasting new forms and fresh motives out of the old Roman architecture he had studied.



SHOP OF W. H. SMITH & SON, MARKET PLACE, HUDDERSFIELD.

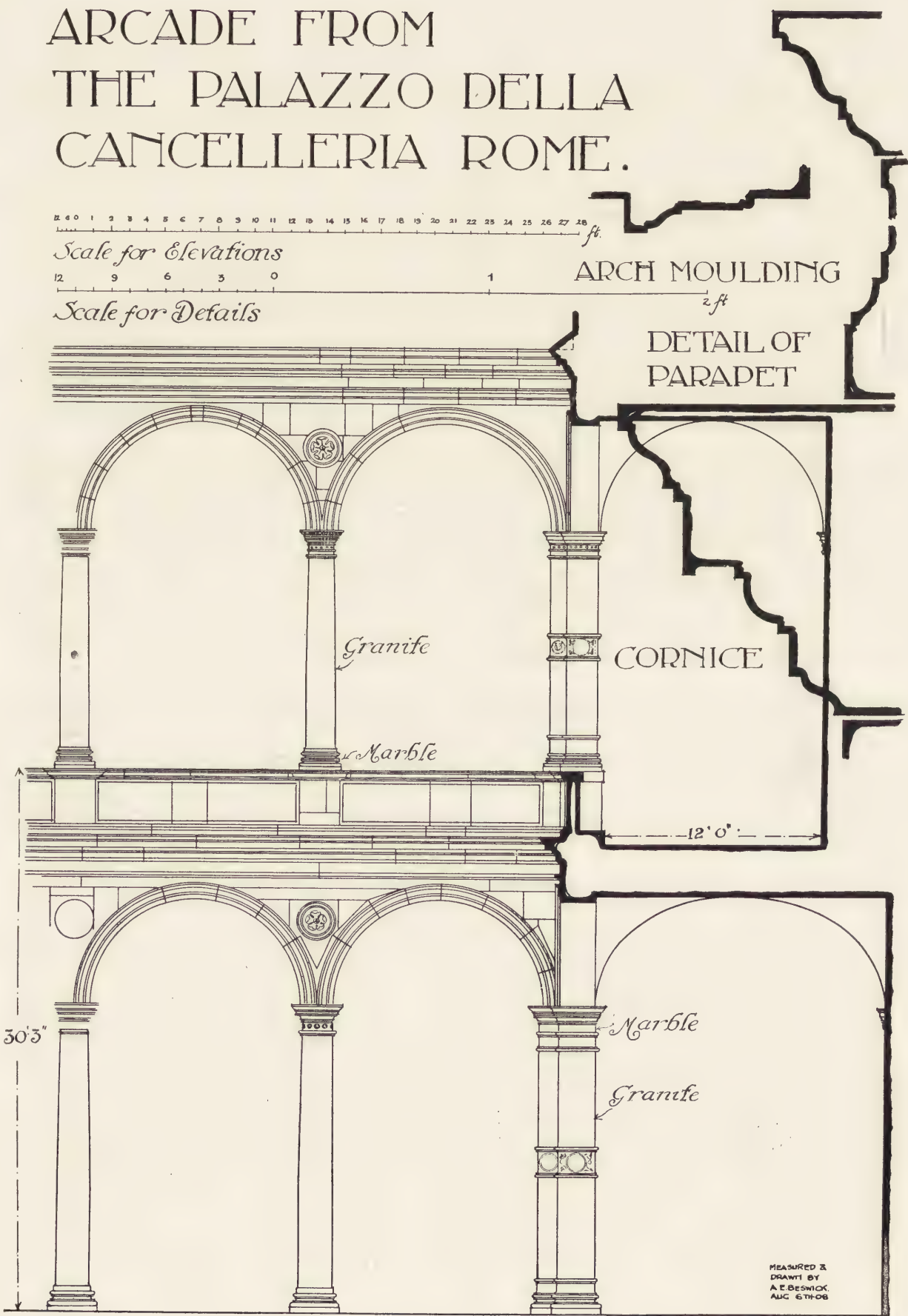
The shops which Messrs. W. H. Smith and Son have erected in London and throughout the provinces strike a new note and come as a welcome relief to the customary plate-glass arrangement. The above is a representative example. The woodwork is of light Austrian oak, and the fascia of 3 in. dark green tiles, with cream lettering. The entrance floor is laid with mosaic, and the step is of white Sicilian marble inlaid with lead letters. In the isometric view the wind screen (a most effective device) is omitted, for the sake of clearness, but the photograph shows it in position. The following are the principal dimensions of this shop front:—Length of frontage, 19 ft. 8 ins.; height from pavement to underside of screen, 8 ft. 8 ins.; depth of doorway from edge of step to front side of door, 13 ft. 6 ins. The design emanates from the Shop Fittings Department of Messrs. W. H. Smith and Son.



CORTILE OF THE CANCELLERIA PALACE, ROME. BRAMANTE, ARCHITECT.

The Cancelleria Palace was erected in the years 1495 to 1505. As a whole, it is not one of Bramante's finest designs, but the cortile, with its superposed arcades, is a daring and interesting scheme.

ARCADE FROM
THE PALAZZO DELLA
CANCELLERIA ROME.



PART ELEVATION

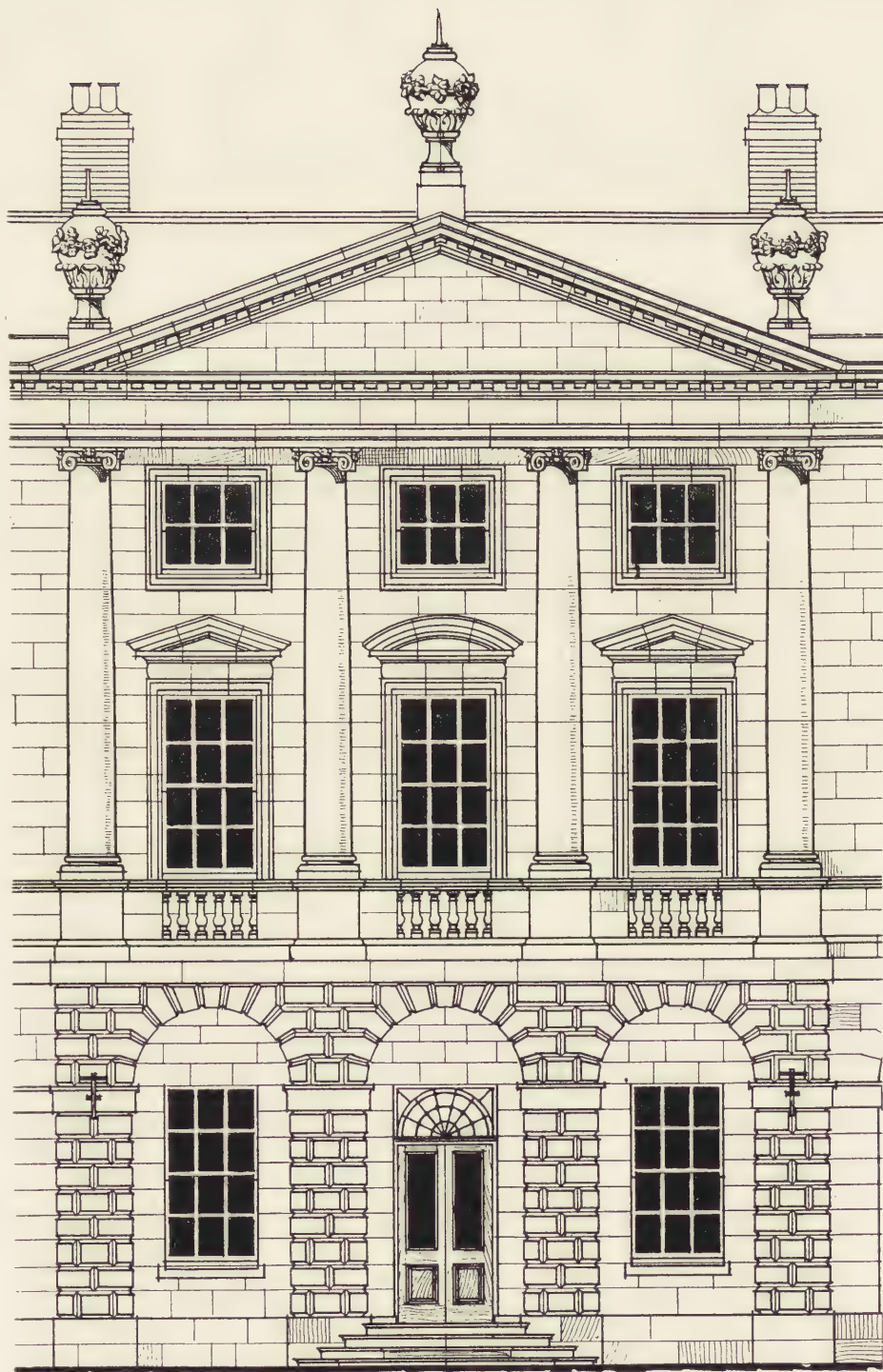
SECTION



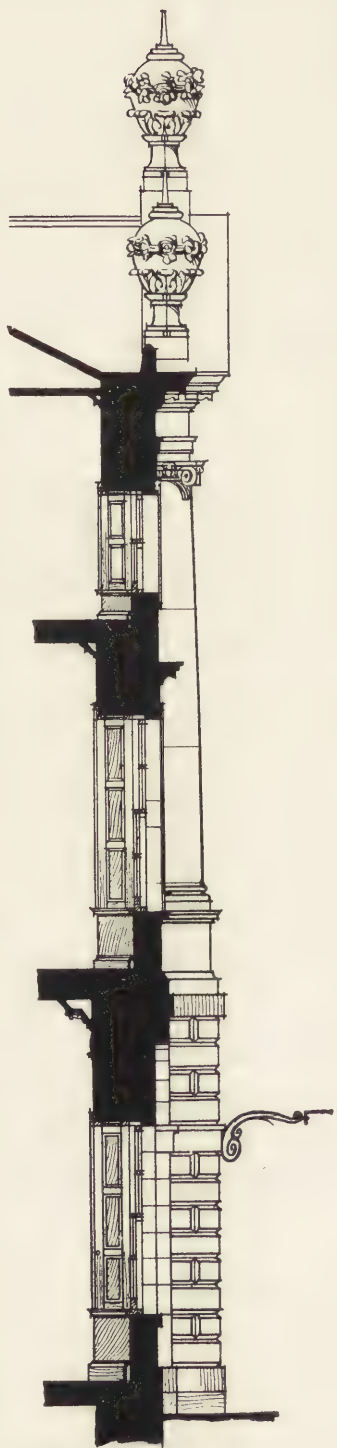
Photo: "Details."

ST. HELEN'S HOUSE, DERBY: CENTRE PORTION OF ENTRANCE FRONT.

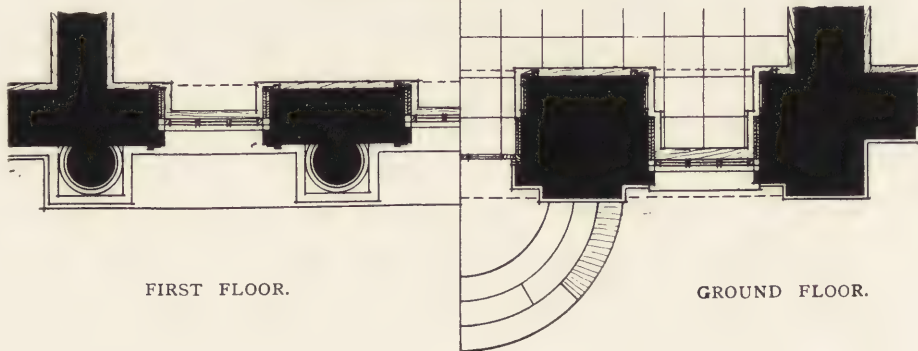
St. Helen's House is now the Headmaster's house of Derby Grammar School. It was erected for John Gisborne, Esq., in the early part of the eighteenth century, but, as with many other buildings of that period, the name of the architect is unknown.



ELEVATION.

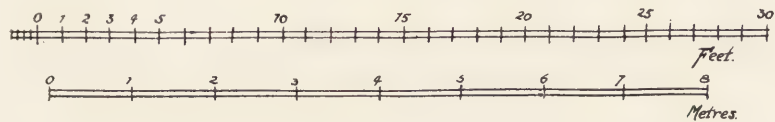


SECTION



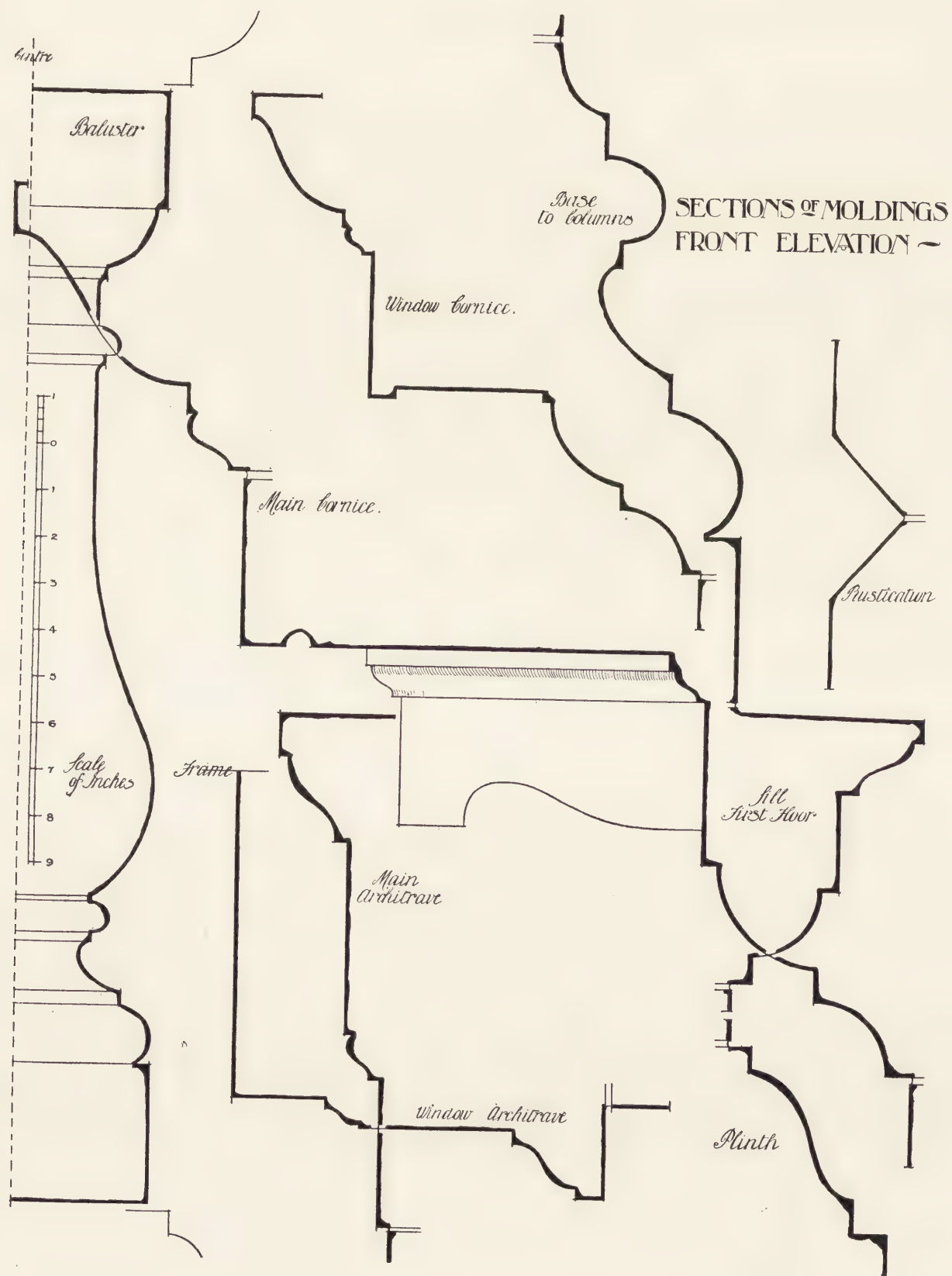
FIRST FLOOR.

GROUND FLOOR.



ST. HELEN'S HOUSE,
DERBY: CENTRE PORTION
OF ENTRANCE FRONT,
MEASURED AND DRAWN
BY CHARLES H. POTTER.

The front is all of stone,
and the centre portion is
well designed, though some
exception must be taken to
the size of the vases on
the pediment.



ST. HELEN'S HOUSE, DERBY. MEASURED AND DRAWN BY CHARLES H. POTTER.

DETAILS.

NO. 10. VOL. I.

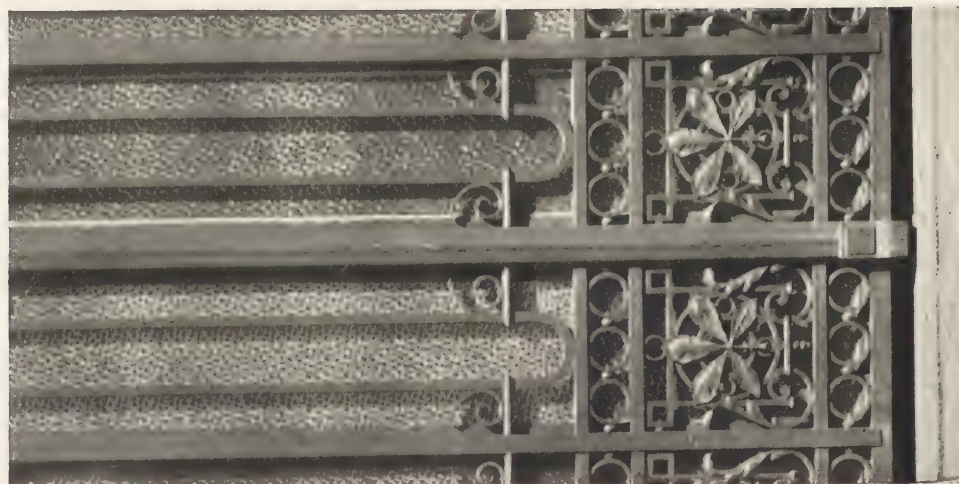
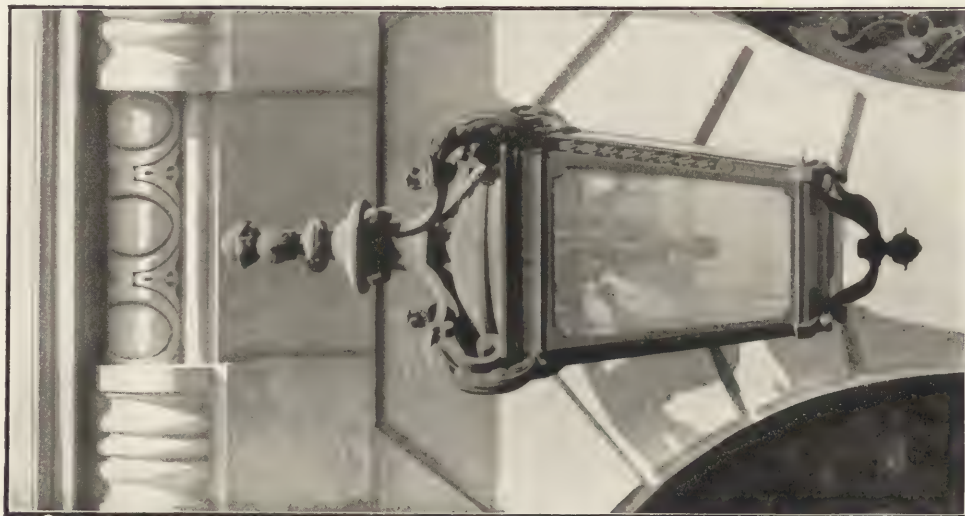
OCTOBER, 1909.



Photo: "Details."

PORTE-COCHÈRE, No. 16, AVENUE DE LA GRANDE ARMÉE, PARIS. GABRIEL MORICE, ARCHITECT.

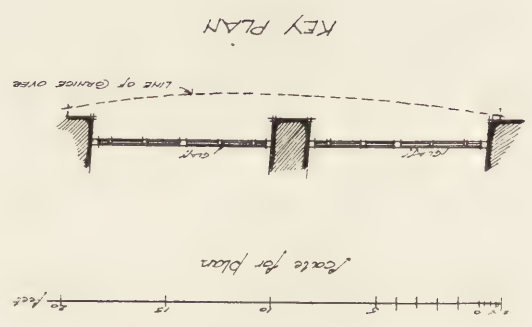
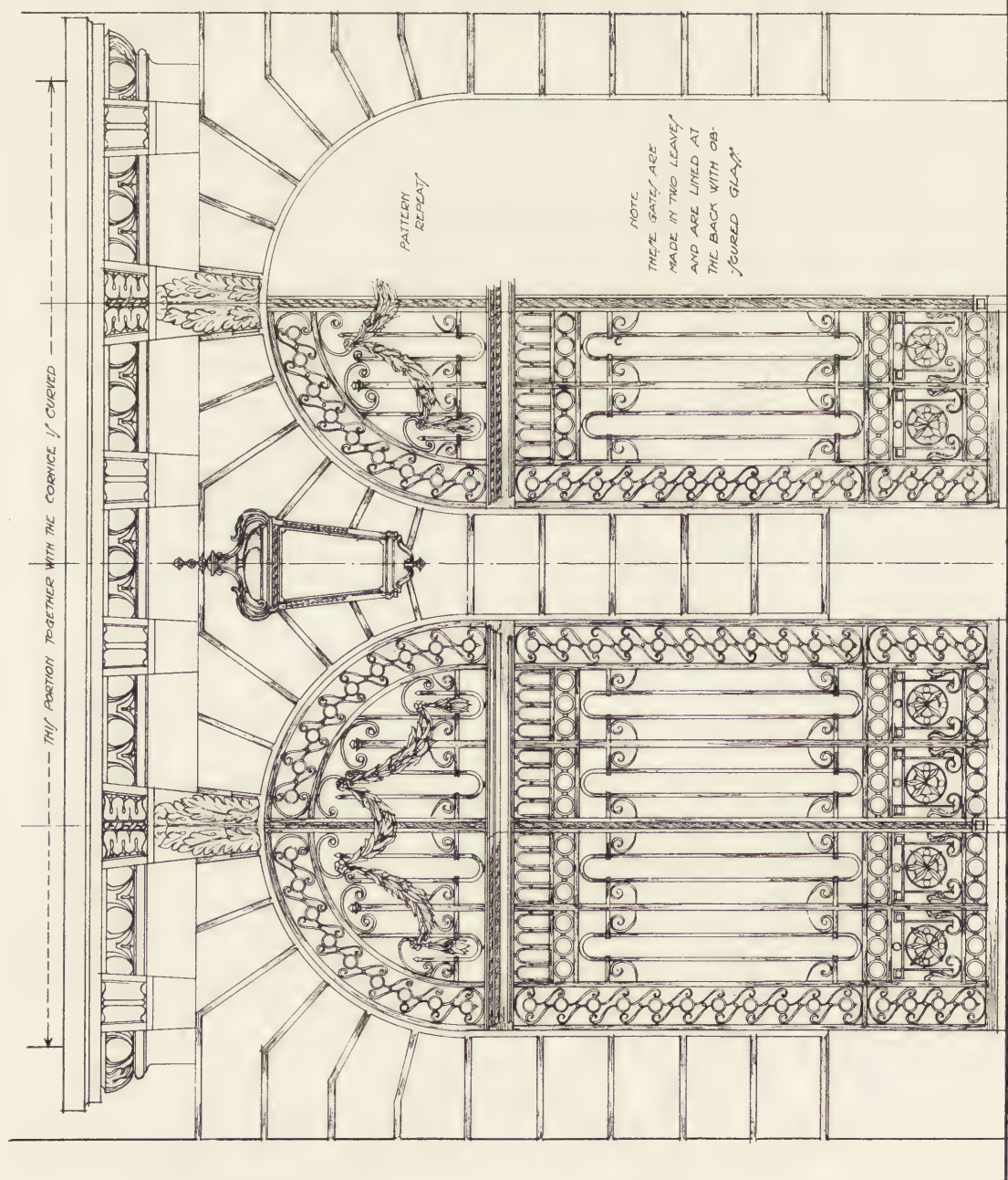
The above is a good example of modern French work, the ironwork in the doorways, and the finely-modelled lamp between, being especially characteristic.



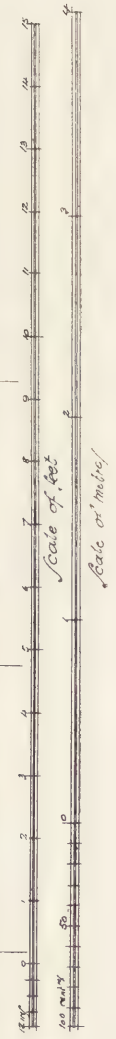
DETAILS OF PORTE-COCHÈRE, No. 16 AVENUE DE LA GRANDE ARMÉE, PARIS. GABRIEL MORICE, ARCHITECT.

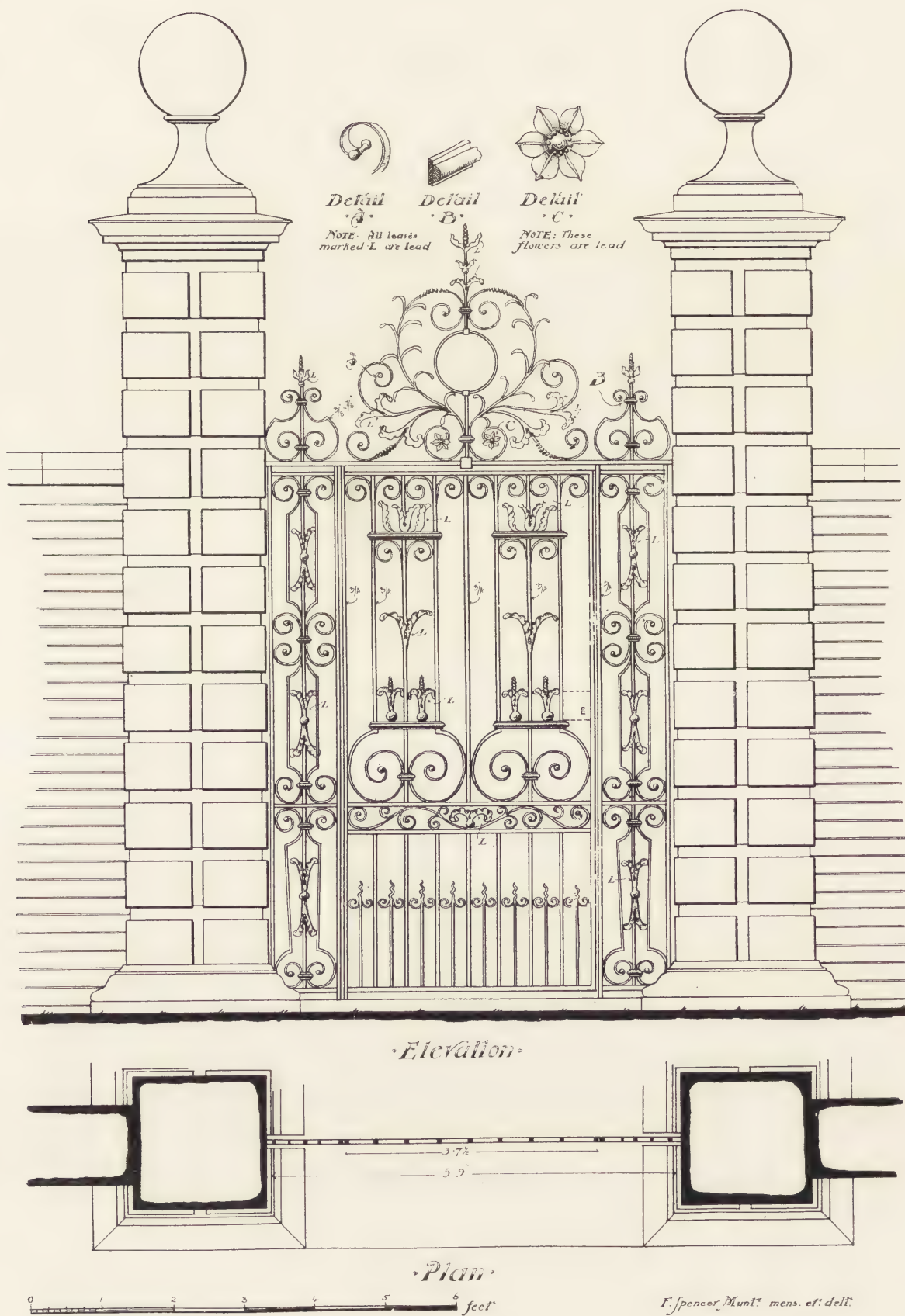
Photos: "Détails."

ENTRANCE GATES
AND LOWER PORTION
OF
No 16 AVENUE DE LA GRANDE
ARMÉE, PARIS



MEASURED AND
DRAWN BY
FRANK T. DEAR.





WROUGHT-IRON GATE AND PIERS AT PRESTON-ON-STOUR, WARWICKSHIRE.

Though now used as an entrance to the churchyard at Preston-on-Stour, this gate originally belonged to an old manor-house in the village, known as the "Hall," and the circle which surmounts the gate was then, no doubt, intended to receive the family arms upon a shield.



Photo: "Details."

BAY AND GABLE ON GARDEN FRONT OF HOUSE AT CHURCH STRETTON, SHROPSHIRE.

ERNEST NEWTON, F.R.I.B.A., ARCHITECT.

This house is built on the south side of a hill, the slope of the ground being favourable to the formation of a terrace garden. The walls are of local bricks, covered with rough-cast, and the roofing is of hand-made tiles. Between ground- and first-floor windows the bay is covered with sheet copper, with welted joints. The copper is at present a dull reddish-brown colour, but it will eventually acquire a green patina in the pure air of the Shropshire hills. The terrace walls are of common bricks, built with a wide recessed joint, and are intended to be overgrown with creeper.

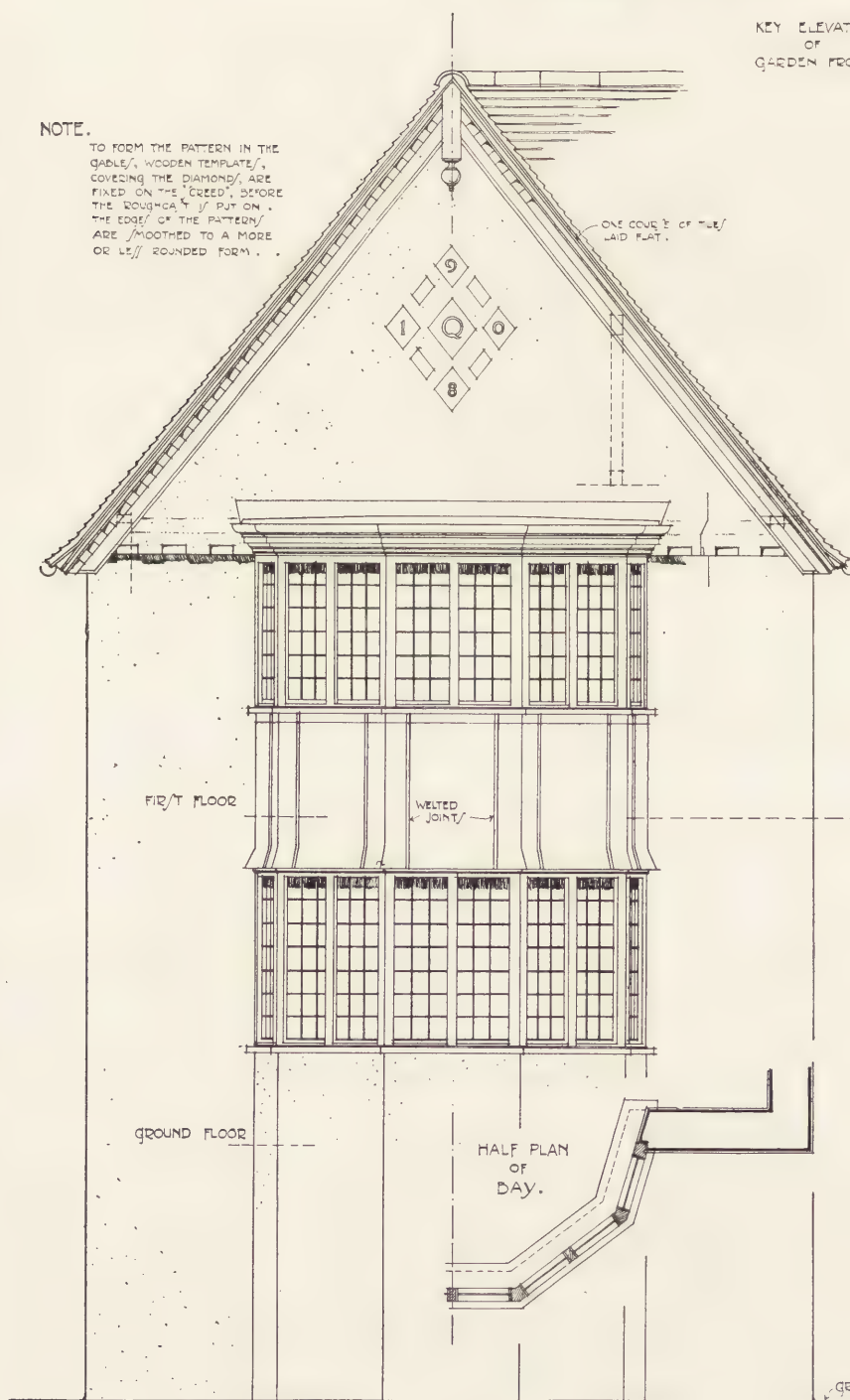
:DETAIL OF GABLES:
:AND BAYS ON:
:GARDEN FRONT:



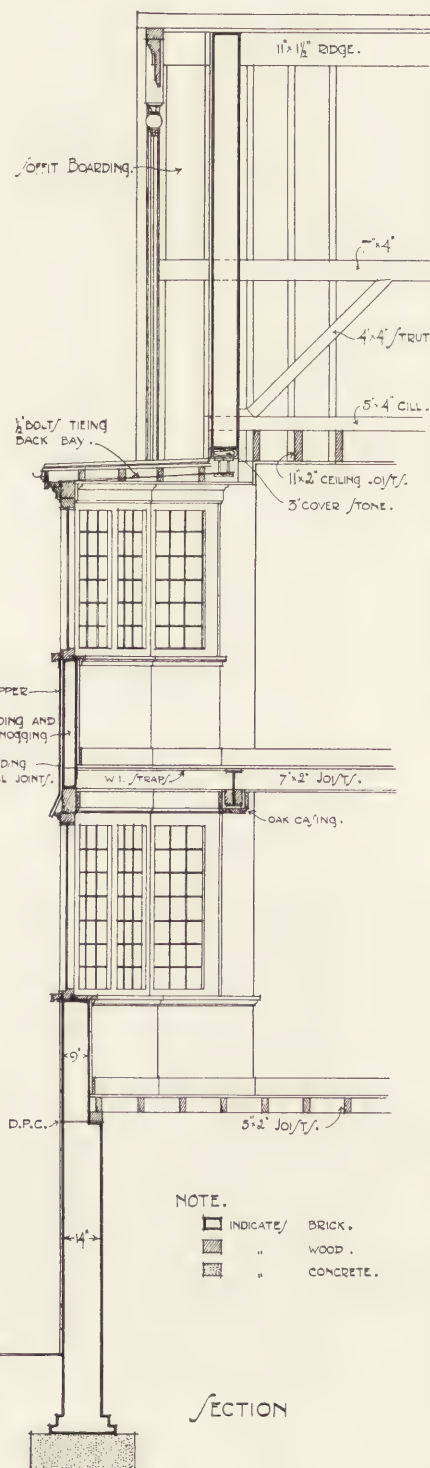
KEY ELEVATION
OF
GARDEN FRONT.

NOTE.

TO FORM THE PATTERN IN THE GABLES, WOODEN TEMPLATES, COVERING THE DIAMONDS, ARE FIXED ON THE CREED, BEFORE THE ROUGH-CAST IS PUT ON. THE EDGES OF THE PATTERNS ARE SMOOTHED TO A MORE OR LESS ROUNDED FORM.



ELEVATION.



NOTE.

□ INDICATE BRICK.
■ " WOOD.
■ " CONCRETE.

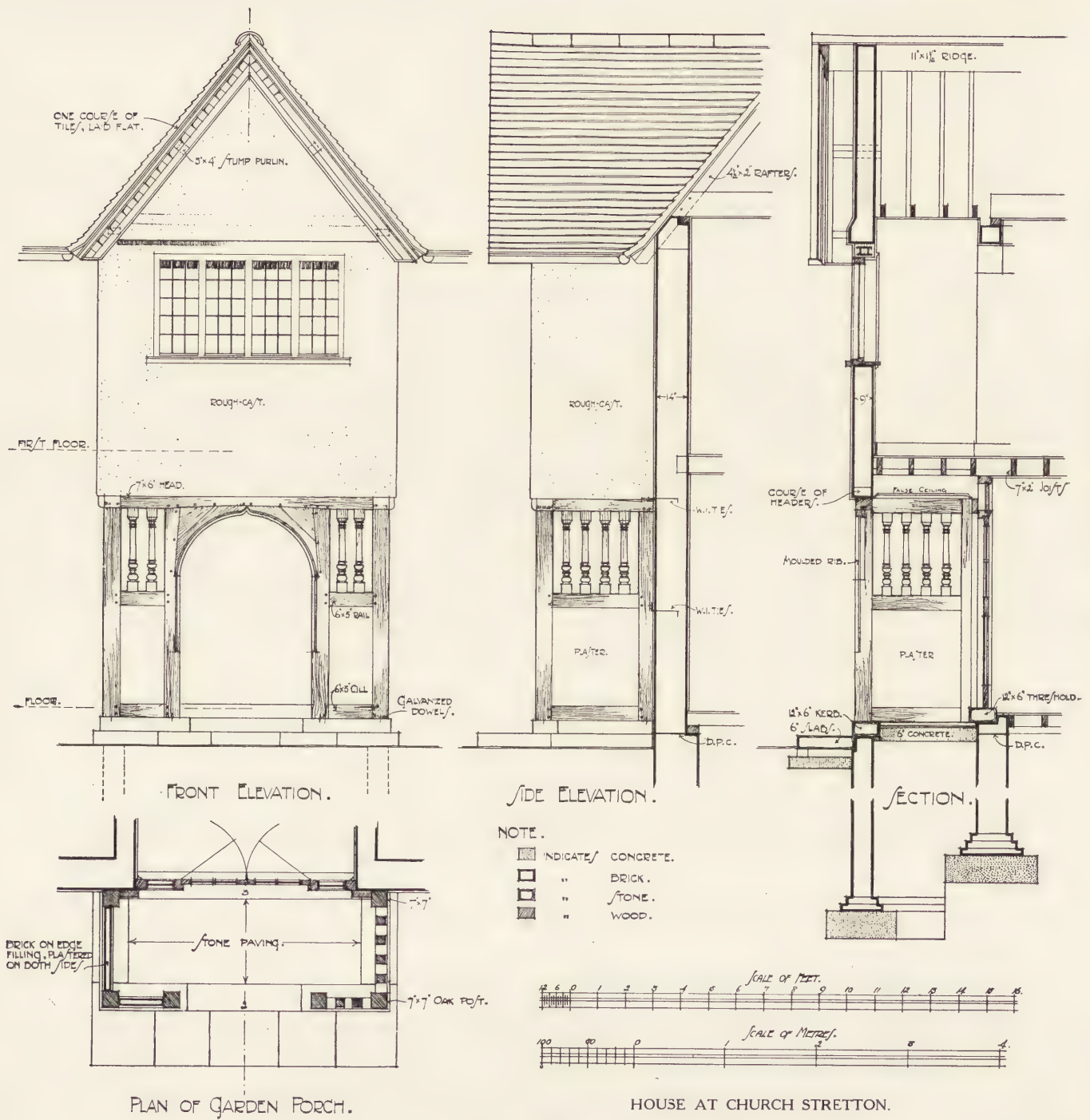
SECTION



Photo: "Details."

ENTRANCE PORCH ON GARDEN FRONT OF HOUSE AT CHURCH STRETTON.
ERNEST NEWTON, F.R.I.B.A., ARCHITECT.

This porch is framed up in oak, with brick nogging, plastered, in the panels, and oak balusters above.

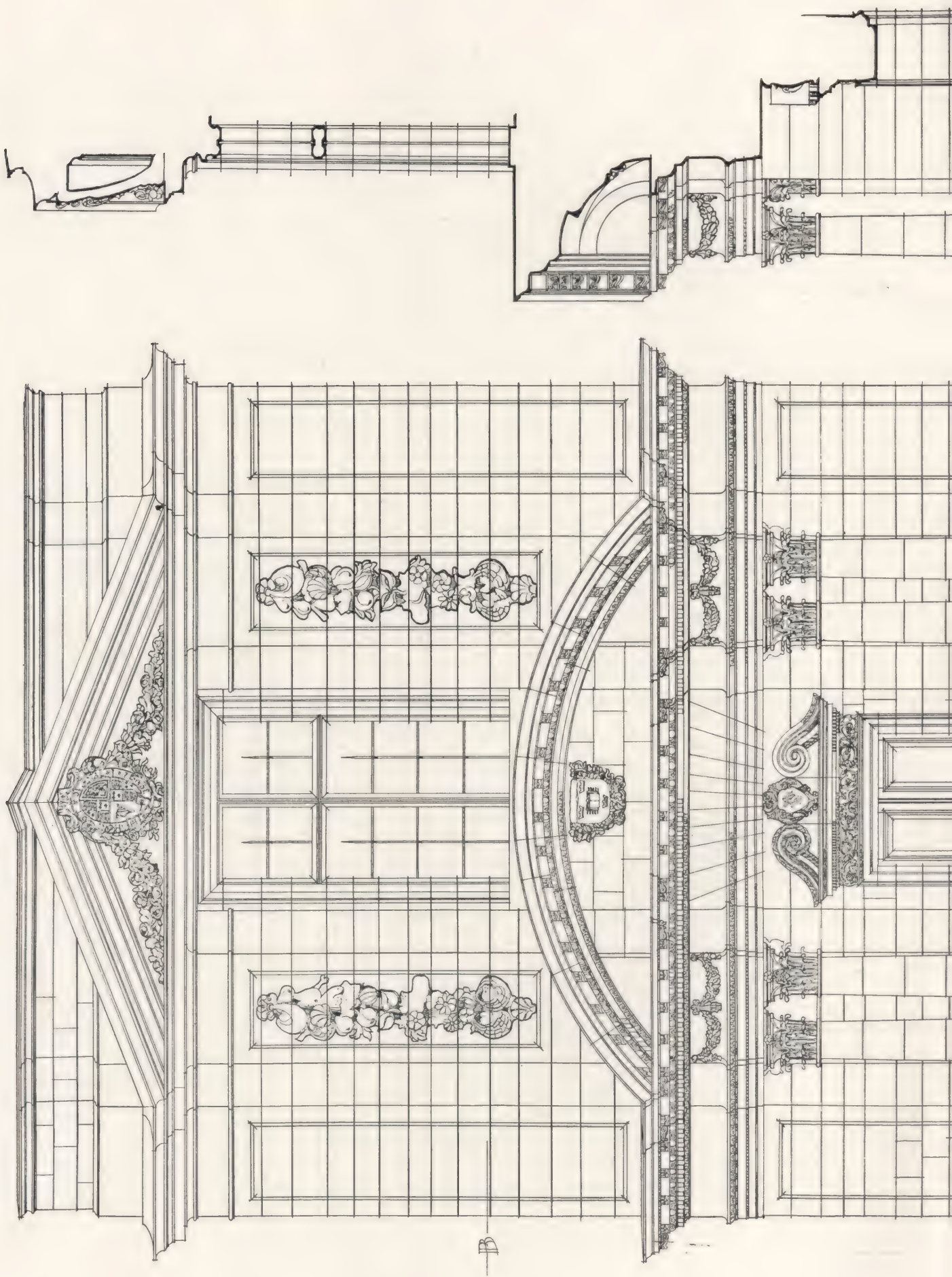


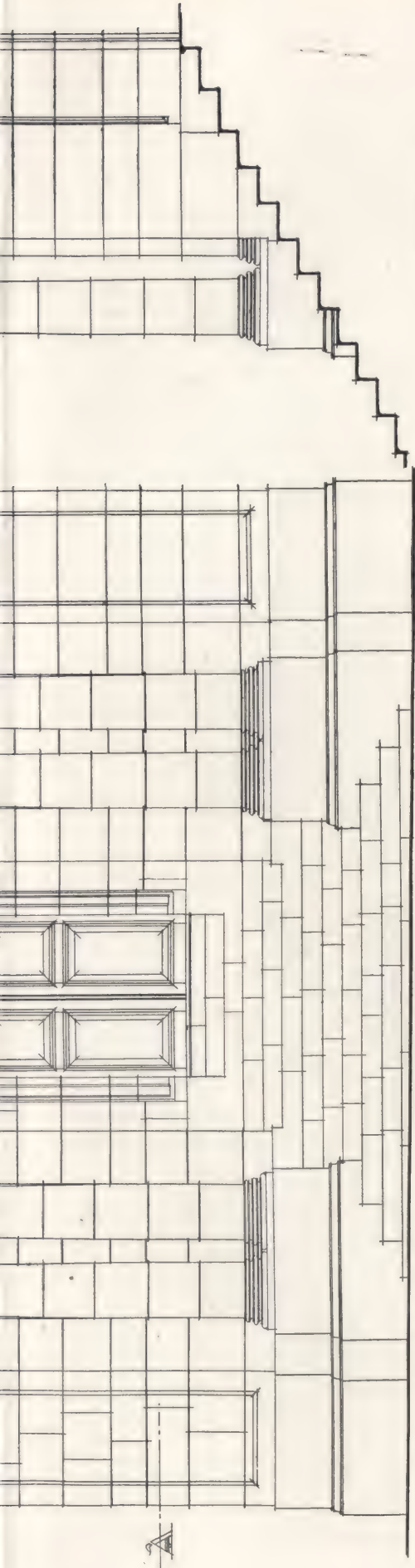
DETAIL OF PANELLING
FROM THE FRARI
CHURCH, VENICE.



MEASURED AND DRAWN BY C. WONTNER SMITH, A.R.I.B.A.

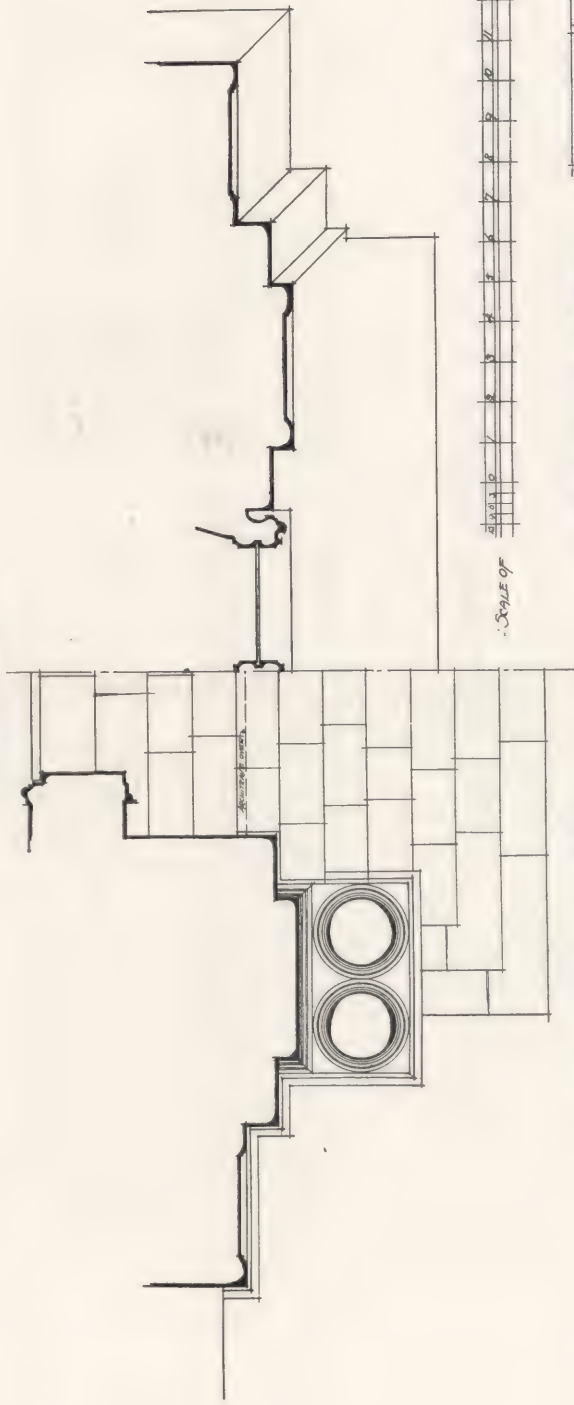
Gothic woodwork is rare in Italy, and this example is unique. It dates from the latter half of the 15th century and is, presumably, of oak or chesnut, now of a dark brown colour.





ELEVATION

SECTION



SCALE OF FEET

METRES

PLAN A

PLAN B

ASHMOLEAN MUSEUM
OXFORD
WALKER-TODD 1907

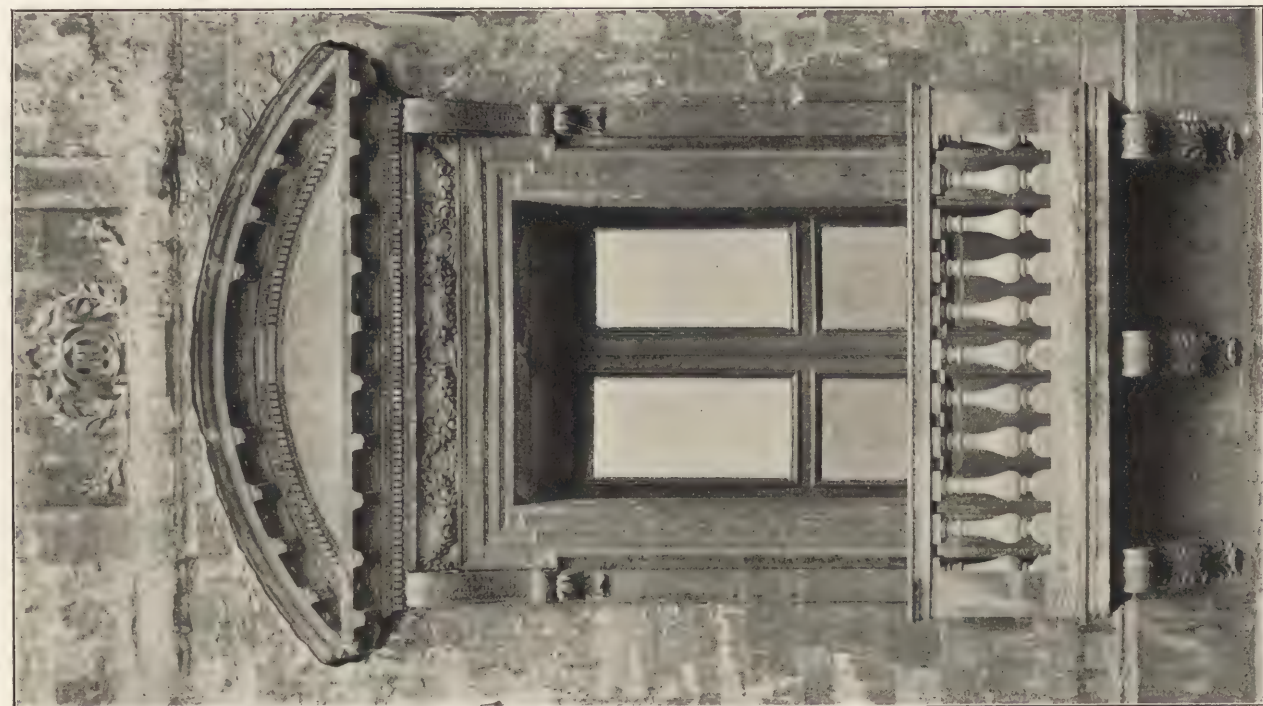
This building was erected in 1677 to receive a collection of curiosities given to the University by Sir Elias Ashmole. It is now occupied by the compilers of the English Dictionary and the University School of Geography. The design has generally been attributed to Sir Christopher Wren. On an old print, however, the name of the architect is given as "T. Wood," and to this otherwise unknown man may belong the credit of this excellent building. The entrance front faces east. The doorway, approached by a flight of twelve steps, is deeply recessed, with coupled Corinthian columns on either side supporting a curved pediment, the tympanum of which is covered and contains a shield bearing the University arms. The first-floor window is divided by a mullion and transom (as are all the windows on the north front, facing Broad Street), and shows a lingering trace of the influence of the Jacobean builders. The whole front is crowned by a pediment containing the Royal Arms.



Photo: "Details."

THE OLD ASHMOLEAN MUSEUM, OXFORD.

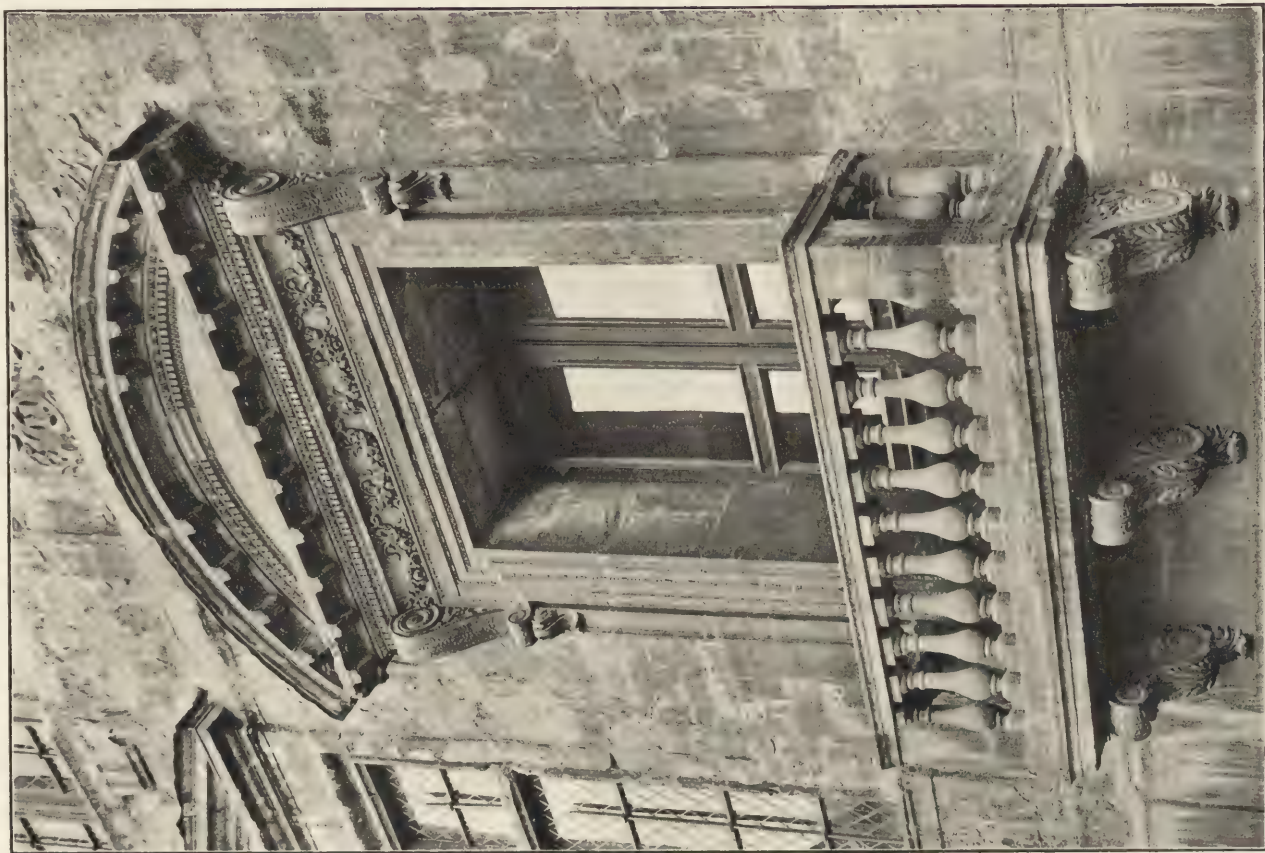
From this photograph it will be seen that the stonework is in a deplorable state of decay, and has had to be renewed in places—the parapet in particular. The “renewing” process is perhaps inevitable, but it necessarily destroys the peculiar charm of the old work.

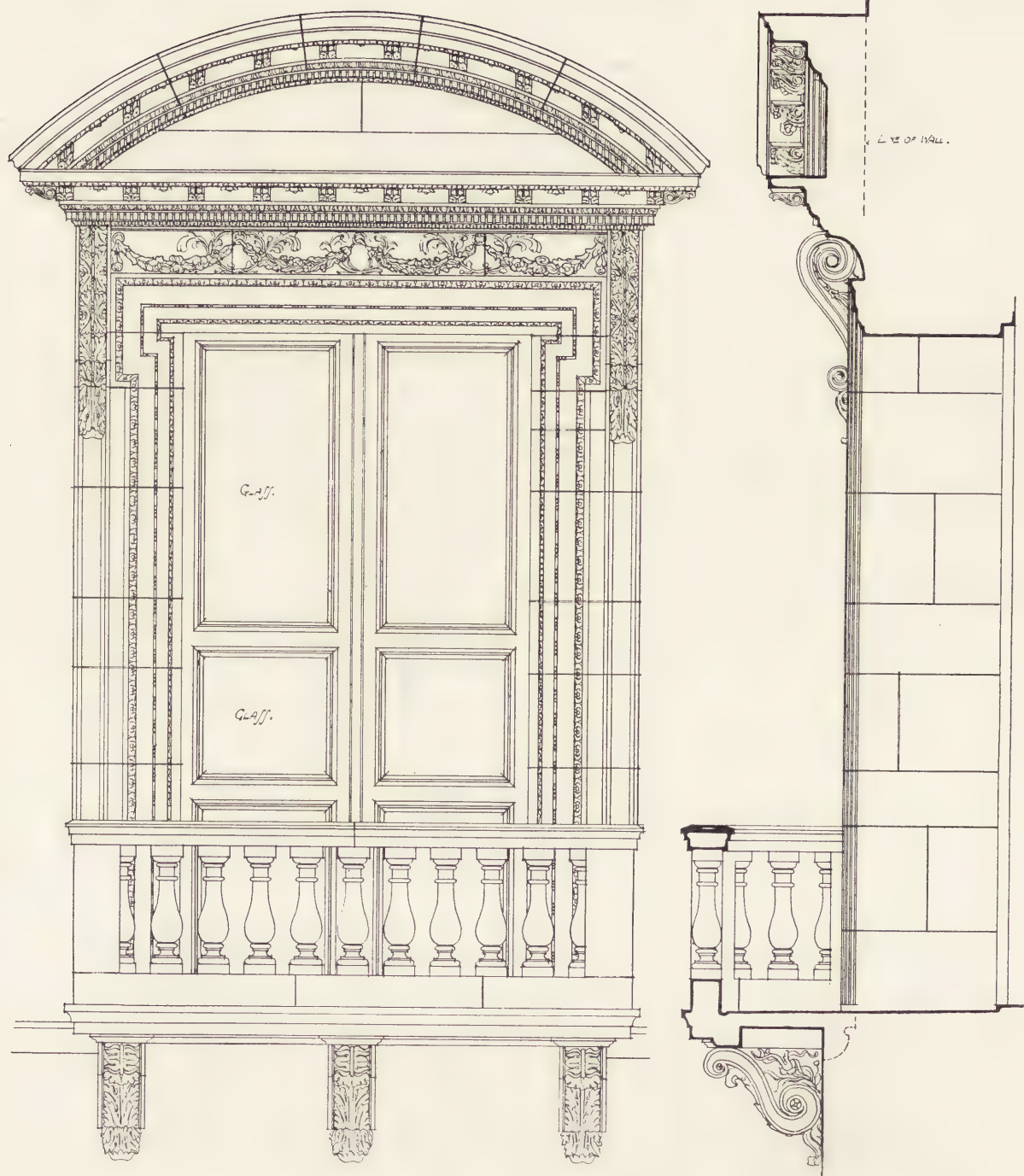


DOOR AND BALCONY ON NORTH SIDE OF OLD ASHMOLEAN MUSEUM, OXFORD.

The old Ashmolean Museum is enclosed on the north side by the well-known series of clumsy piers carved with giant heads of Roman emperors, with a low wall and railings between. As a consequence, it is extremely difficult to obtain a photograph of the detail shown above. Without distortion, indeed, a side view cannot be obtained, which explains the faultiness of the right-hand photograph: this, however, serves its purpose in showing the sides of the brackets and consoles, the return of the balcony, and the depth of the opening in the wall. The balusters are of new stone, but the remainder appears to be untouched.

Photos: "Details."





ASHMOLEAN :
 MUSEUM :
 OXFORD :
 DETAIL OF DOOR :
 ON NORTH SIDE :
 OF BUILDING :

MEASURED AND DRAWN BY
 W. J. WALKER, TODD.

SCALE OF 0 1 2 3 4 5 6 7 8 9 10 11 12 FEET.

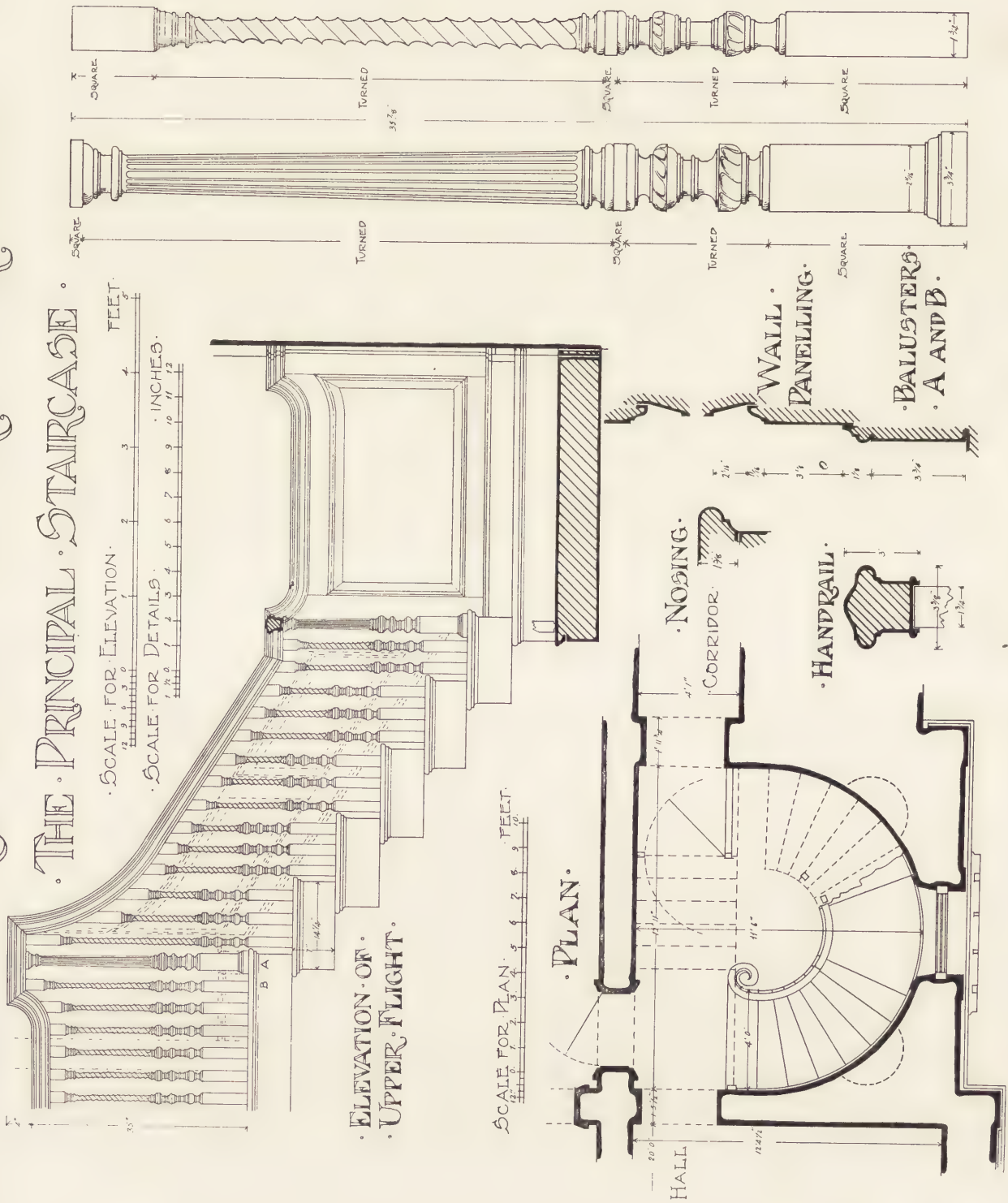


Photo: "Details."

DETAIL OF STAIRCASE AT REDLAND COURT, BRISTOL. JOHN STRAHAN, ARCHITECT.

REDLAND COURT: BRISTOL:

THE PRINCIPAL STAIRCASE.

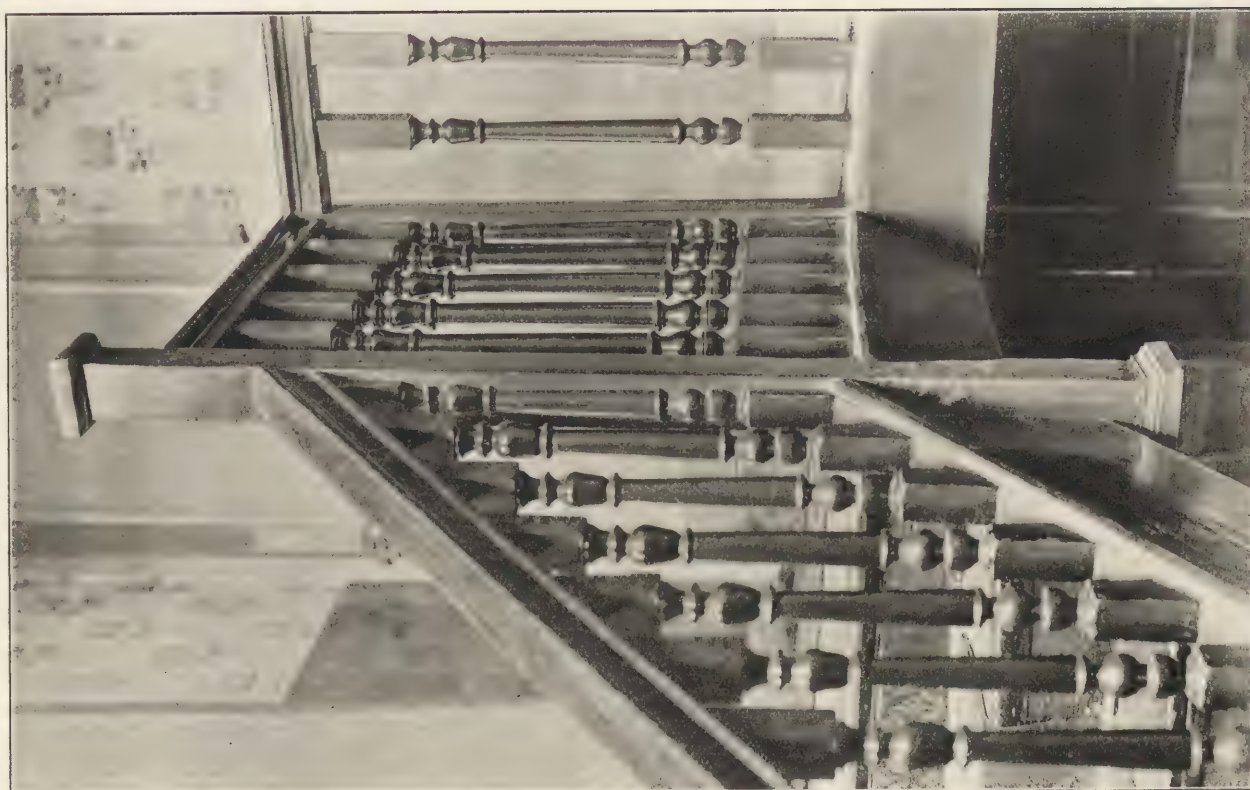


MEASURED AND DRAWN BY C. D. RUDING BRYAN.

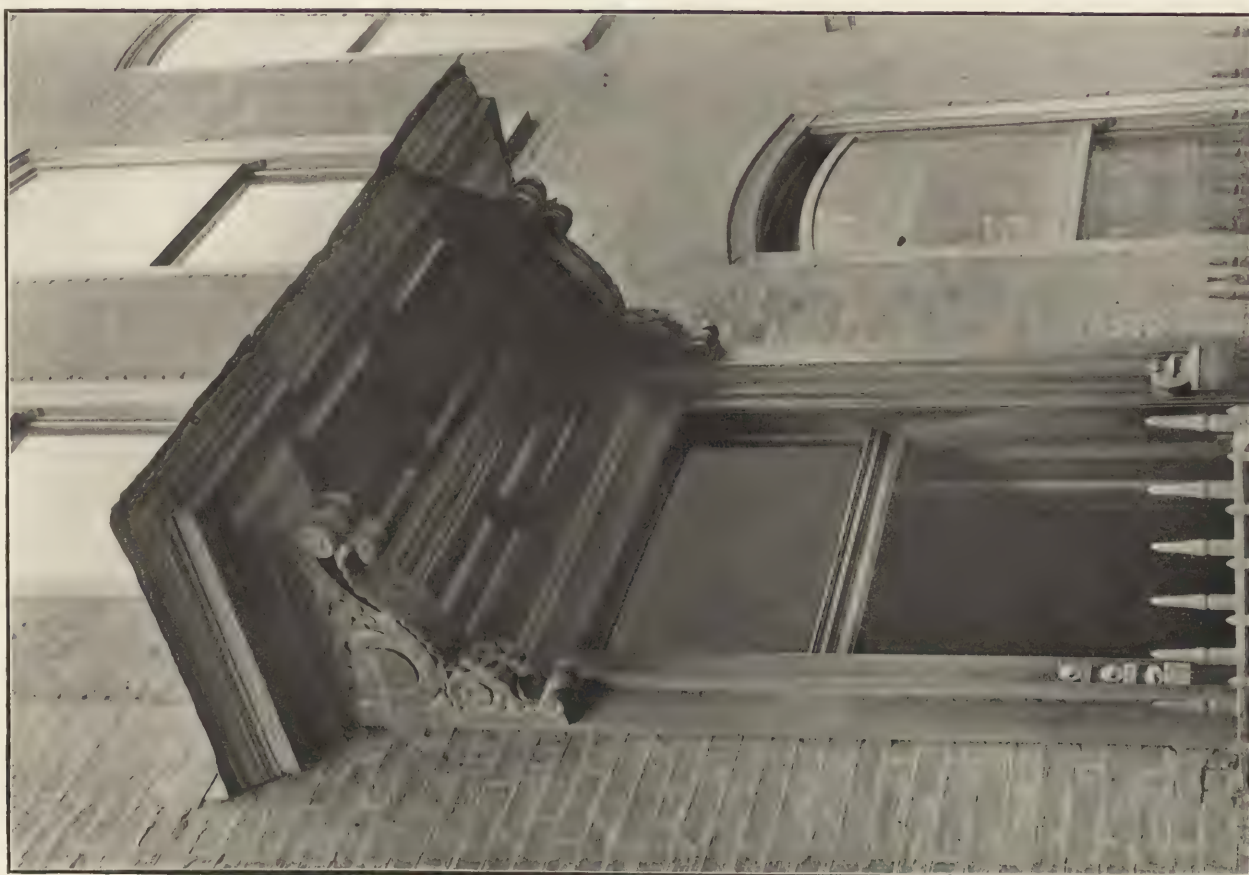
Redland Court was built in 1730 for John Cossins, Esquire, a merchant of London. The architect was John Strahan. The house has been in the possession of several families, and is now used as a High School for Girls. The staircase is of oak, the balusters being particularly well executed. The alcoves (dotted on plan) have been filled up.



Photos: "Details."



STAIRCASE AT THE FALSTAFF HOTEL, CANTERBURY.

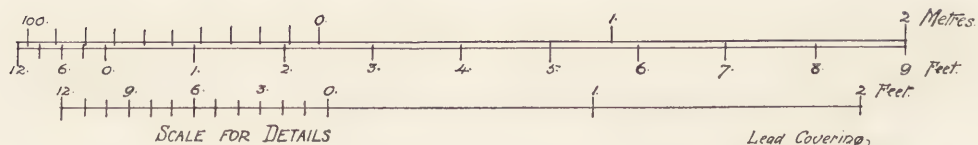


Photos: "Details."

DOORWAY, No. 29, GREAT JAMES STREET, LONDON, W.C.

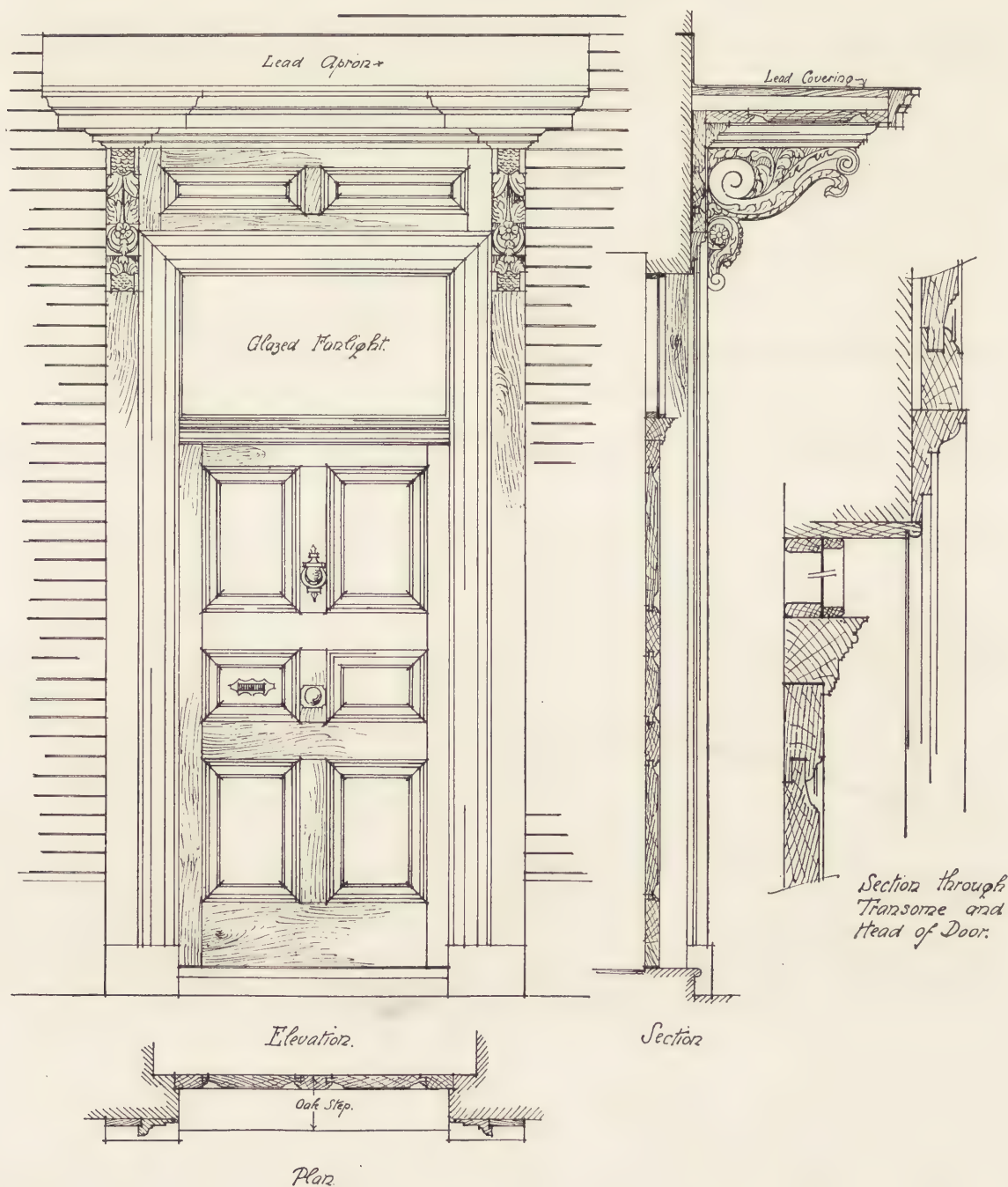
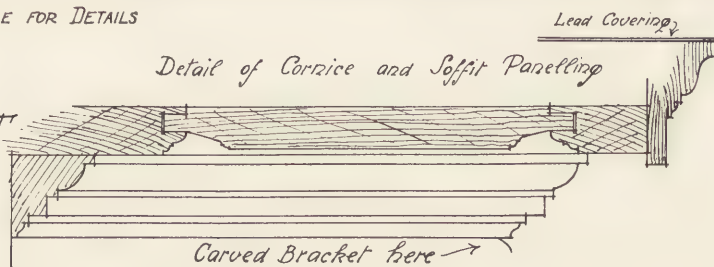


The bare fronts of the houses in Great James Street are relieved by a regular series of old doorways of this type, of good proportion, with well-carved brackets. The above is a typical example.



A DOORWAY AT
29 ST JAMES
STREET W.C.

Detail of Corrice and Soffit Panelling



MEASURED AND DRAWN BY JOHN L. BERRY.



Photo: "Details."

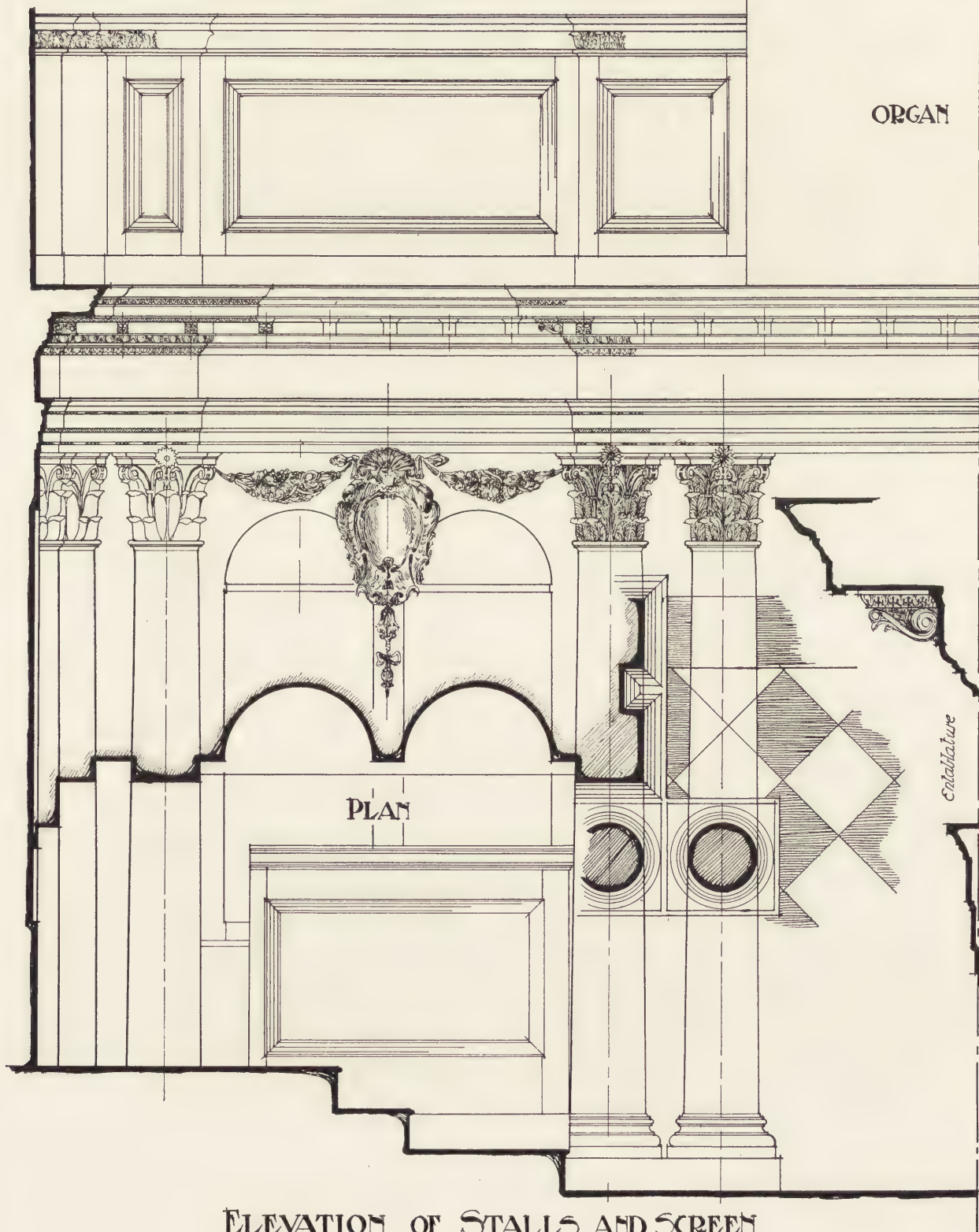
DETAIL OF WOODWORK IN PEMBROKE COLLEGE CHAPEL, CAMBRIDGE.

The present chapel of Pembroke College was built by Bishop Wren after his release from the Tower, the architect being his nephew, Sir Christopher Wren. Most of the woodwork is the same that was originally set up, including the carved cartouches, swags, and capitals, which are executed in some variety of oak. There is a range of stalls on either side, and two returning on each side of the door below the organ screen at the west end (of which the above is a detail). From the building accounts it appears that the woodwork was done by "Cornelius Austine and Richard Billopps and William his sonne of Camebridge, Joyners." The chapel was dedicated on September 21st, 1664.

PEMBROKE COLLEGE CAMBRIDGE

SCREEN IN CHAPEL

Scale of $\frac{1}{4}$ inch = 1 foot
 Scale of $\frac{1}{10}$ inch = 1 metre



ELEVATION OF STALLS AND SCREEN

MEASURED AND DRAWN BY FRANK T. DEAR.



Photo: "Details."

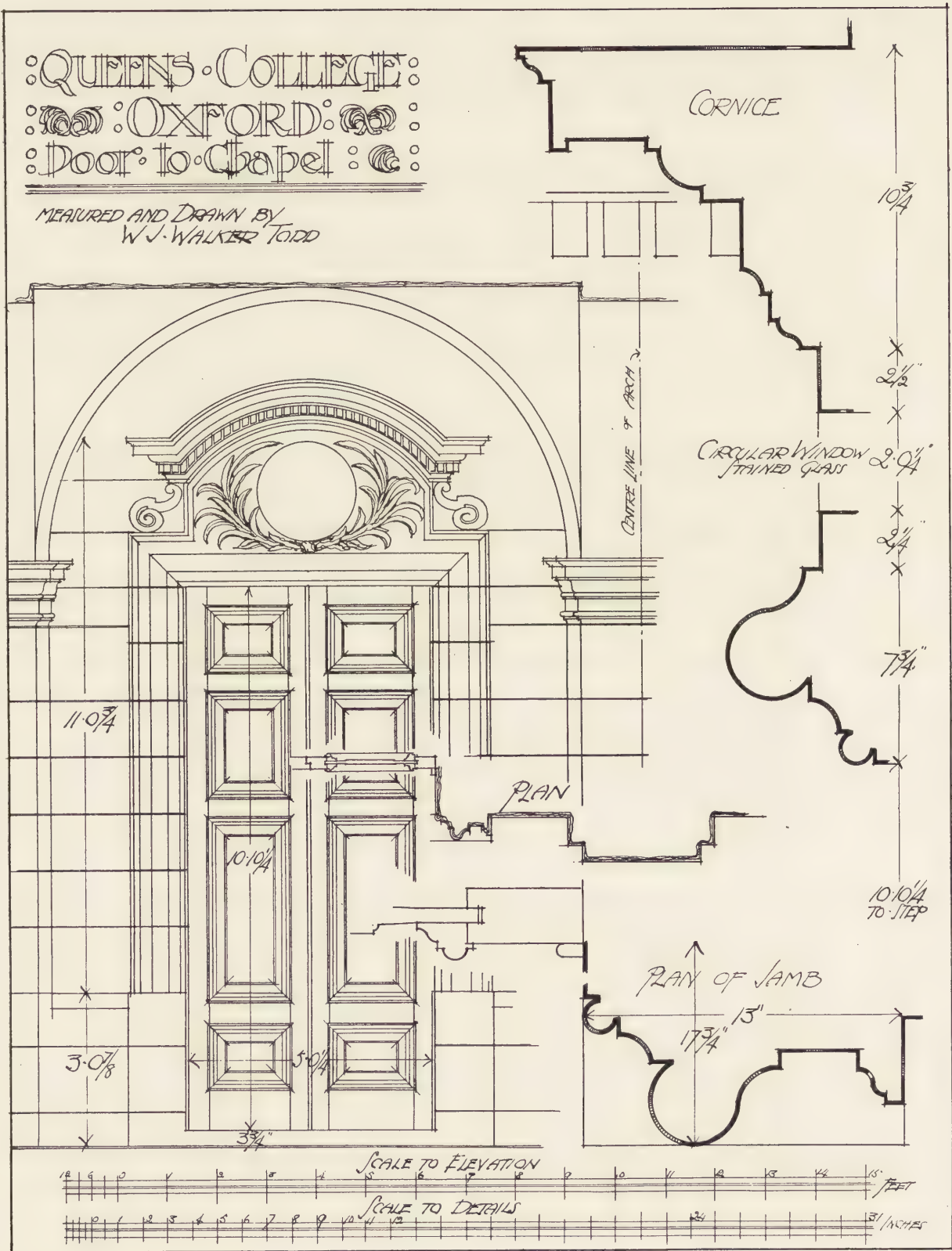
PANELLING BEHIND STALLS IN PEMBROKE COLLEGE CHAPEL, CAMBRIDGE.



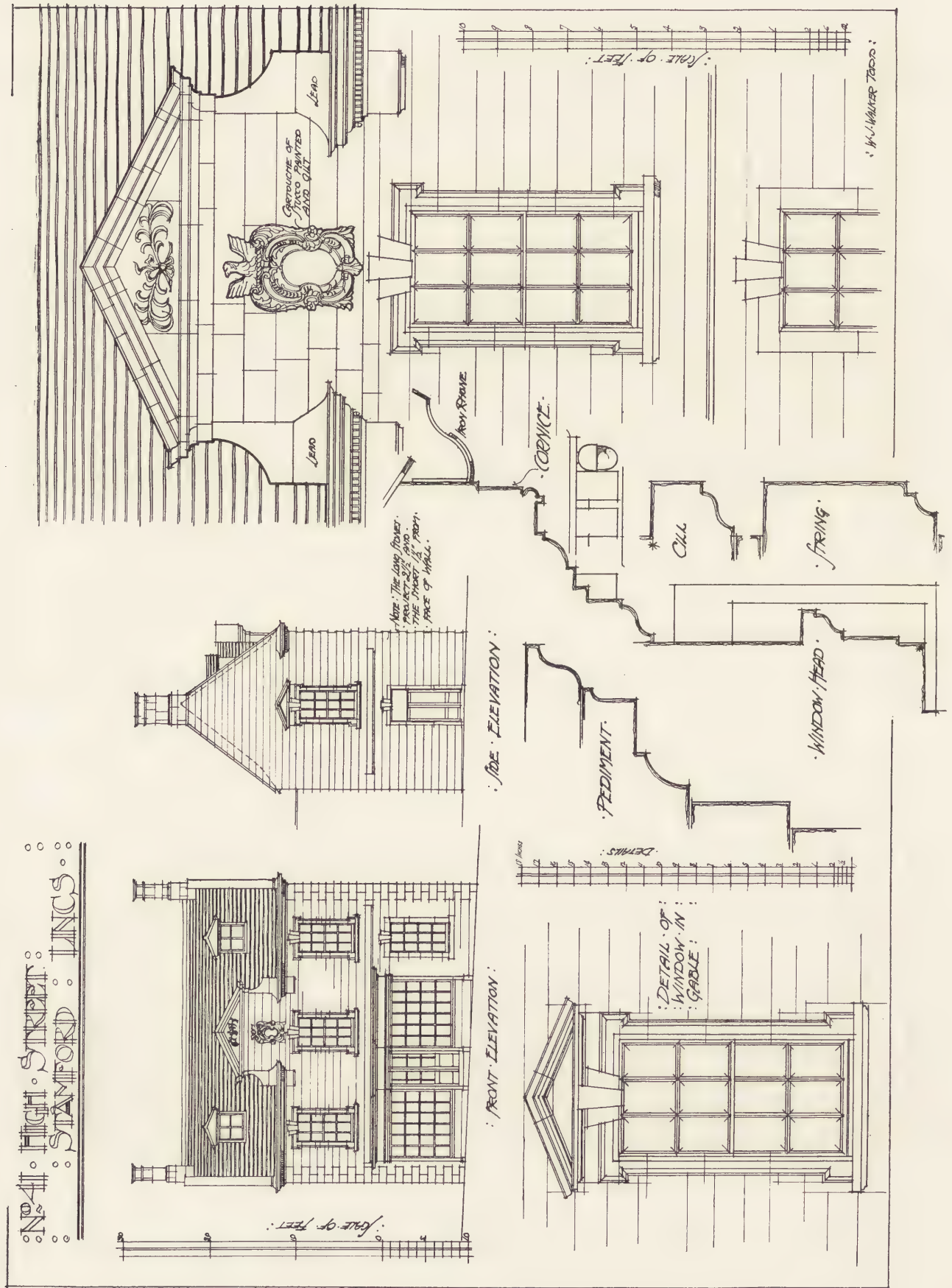
Photo: "Details."

DOOR TO CHAPEL, QUEEN'S COLLEGE, OXFORD. HAWKSMOOR, ARCHITECT.

Owing to the fact that the entrance is in the "tunnel" connecting the first and second quadrangles, it is impossible to take a photograph of this doorway other than at an extreme angle. With the drawing reproduced on the opposite page, however, all purposes are served.



Hawksmoor's best work is to be found at Queen's College, and this door is a representative example of it. The mouldings are good—especially the bold architrave—and the working-in of the circular light over the door is a clever piece of design. All is of stone. The chapel was built about 1714.

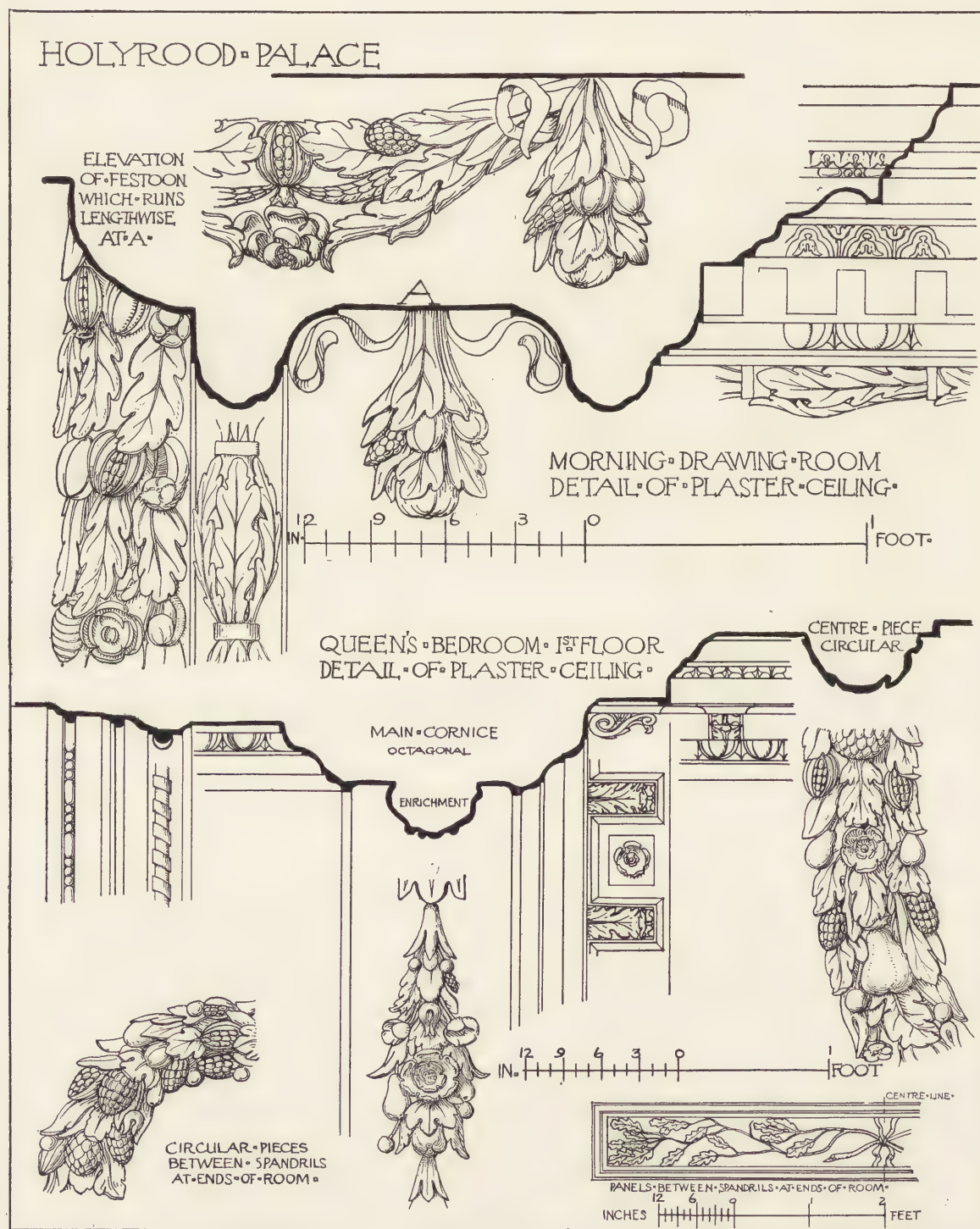


Stamford abounds in domestic work of the Renaissance period. The above is an interesting example. Attention is drawn to the manner in which the wall is taken up in the centre to form a pedimented gable. The house is built of local stone, with slate roof. The main cornice is of wood.



DETAIL OF CEILING, MORNING DRAWING-ROOM, HOLYROOD PALACE.

Some extremely fine examples of Scottish plasterwork of the latter part of the seventeenth century are to be seen in the suite of private royal apartments at Holyrood Palace. The ceiling of the morning drawing-room is particularly noteworthy.



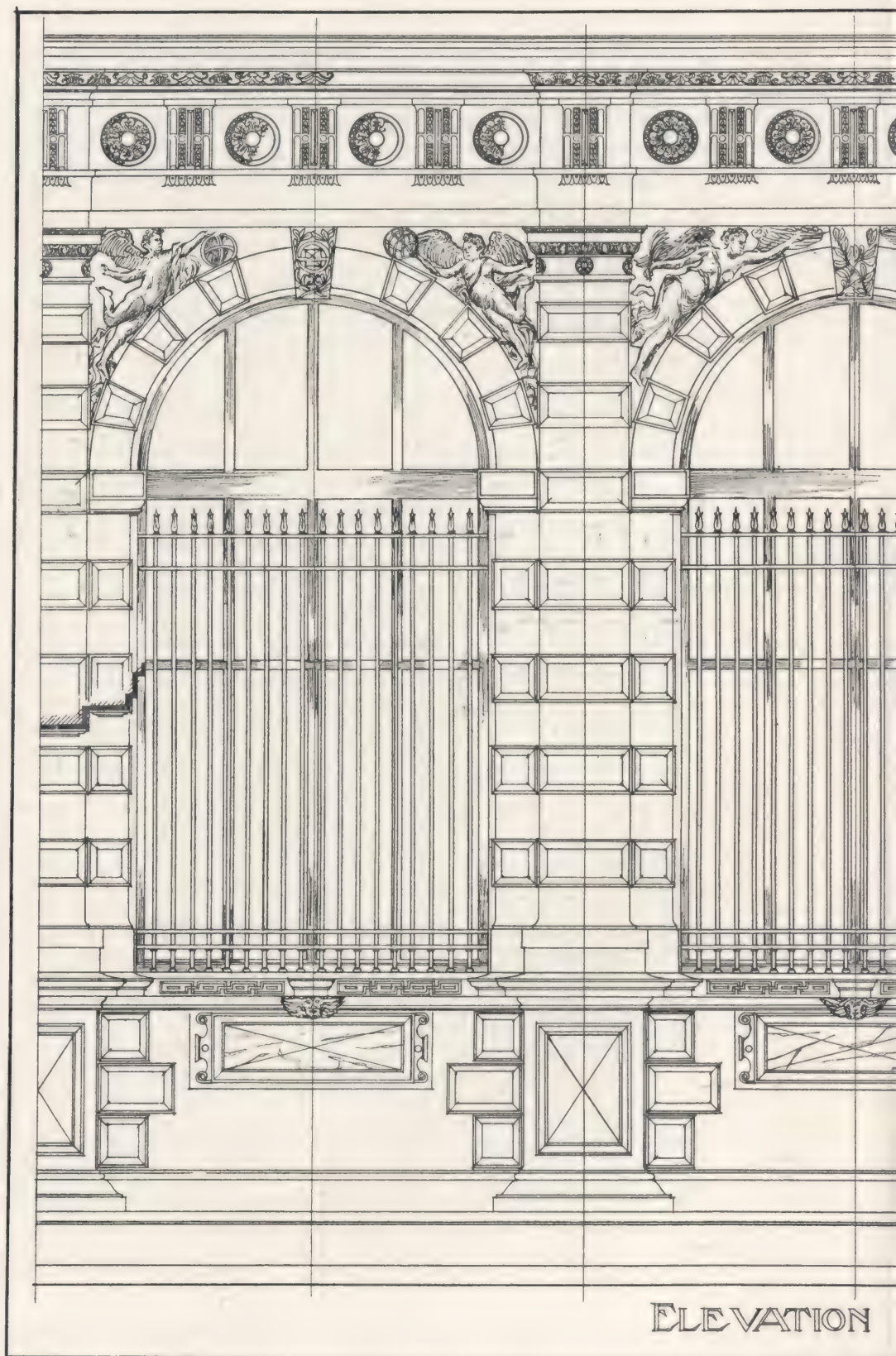
The accompanying illustrations of ceilings at Holyrood Palace are taken from "The Art of the Plasterer"—that standard treatise by Mr. George P. Bankart, recently published by Mr. B. T. Batsford. We are indebted to the author and the publisher for the present use of them. Mr. Bankart says that the work, if not executed by the party of "gentlemen-modellers" generally credited with it, was certainly done by Italians possessed of no little skill in the working of stucco-duro; though Mr. Oldrieve attributes the work to two Englishmen—John Halbert (or Houlbert) and George Dunserfield (or Dunsterfield).



DETAIL OF CEILING IN SECOND ROOM, HOLYROOD PALACE.

This illustration especially shows the delicacy of the technique. There is not much doubt that part of the work was cast, but the bulk of the enrichment was modelled leaf by leaf and flower by flower.

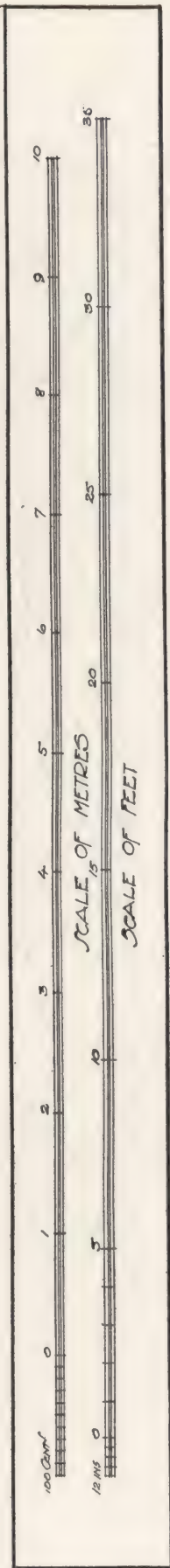
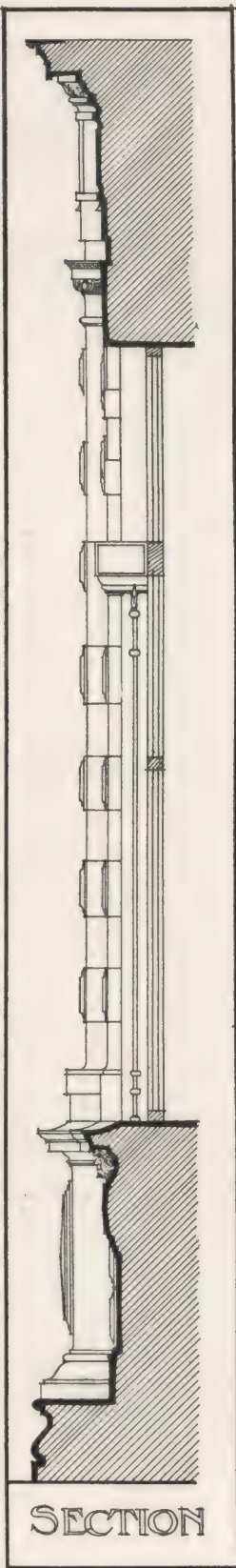
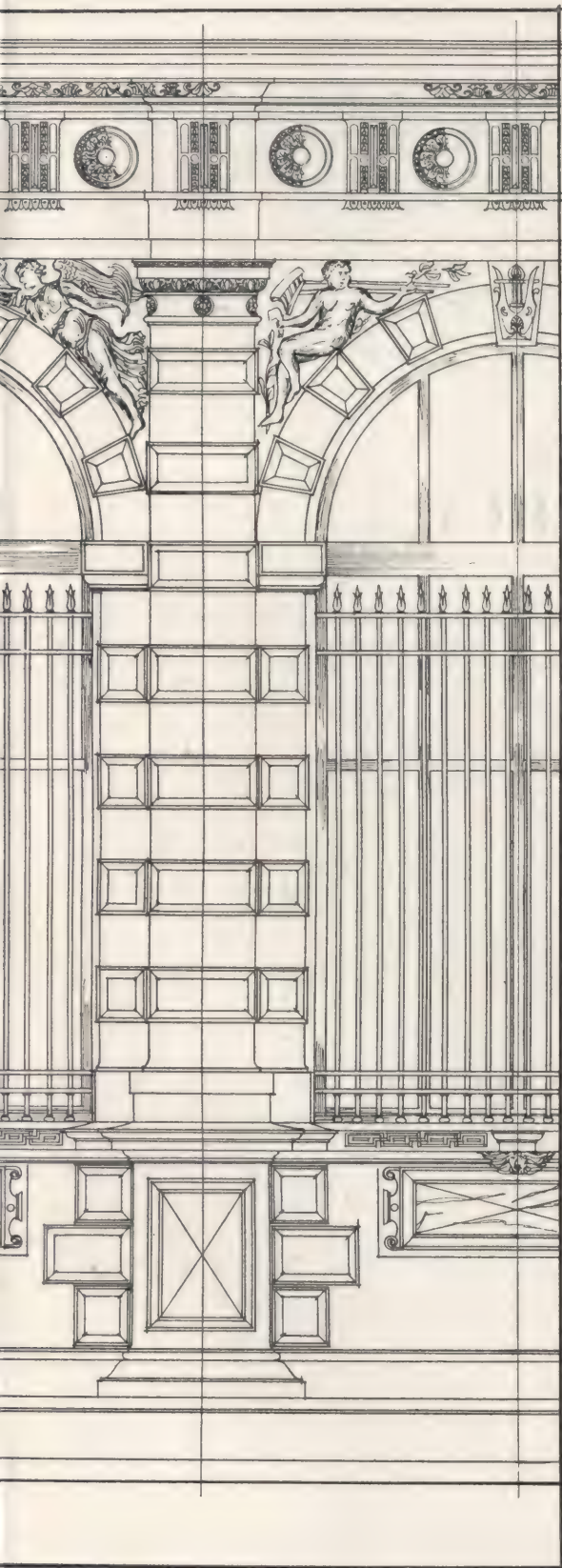
— THE — LOUVRE — PARIS



MEASURED AND DRAWN BY

This is a detail of "La Petite Galerie," facing the Jardin de l'Infante. The design is attributed to Pierre Chambiges and the sculptures in the spandrels are by Barthélemy Prieur (d. 1611) and represent Mechanics and Geometry, Fame and Music, and the iron grilles are, of course, modern. The building was restored under the direction of Duban in 1849, but it is important to note that the original details, and are especially valuable as being the only available

GALERIE — D'APOLLON



BY FRANK T. DEAR.

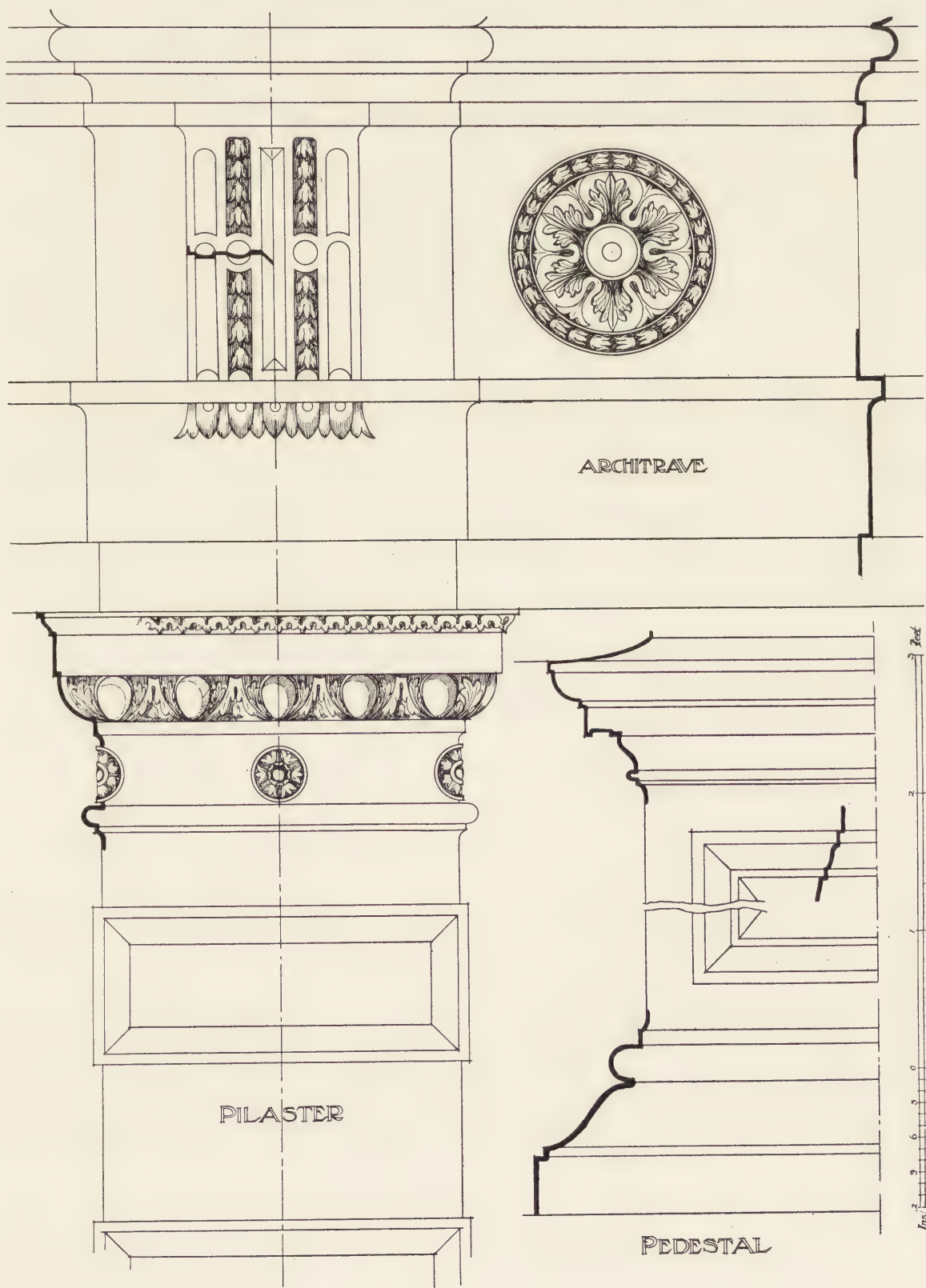
herine de Médicis. Of the original arcade, only seven bays remain, three (as above) on each side of a central doorway. The
ure and Astronomy. The whole is of stone, with the exception of the small marble panels below the windows. The latter
to say exactly what he did. The accompanying drawings were specially made in Paris a short time ago for reproduction in
wings of this most interesting example of French Renaissance.



Photo: "Details."

TWO BAYS OF ARCADE, GALERIE D'APOLLON, THE LOUVRE, PARIS.

- THE LOUVRE - PARIS - DETAILS -



MEASURED AND DRAWN BY FRANK T. DEAR.

NOTES.

THE principal excellence of the architectural works of the French Renaissance, says Viollet-le-Duc—selecting the period from the middle of the fifteenth

The French Renaissance, and the Louvre.

(Detail of *Galerie d'Apollon*, p. 250.)

century down to the reign of Louis XIII.—consists in a certain “distinction” which is found only exceptionally in later edifices. By “distinction” is understood the reflection of a correct taste thoroughly and habitually permeating society. Greek antiquity always displays this rare artistic virtue in its highest degree. It is a natural gift, in fact; for if “distinction” is sought after—if it is produced only by an intellectual effort—it leads direct to mannerism and affectation. It is no great achievement in architecture (continues Viollet-le-Duc) to display magnificence; nothing is easier if we have money. The difficulty is to give a perfume of art to the commonest or simplest things; it is to know how to preserve sobriety even in the midst of splendours. The architects of the French Renaissance did not live as *grands seigneurs*, but neither did they form a pedantic and exclusive coterie disposed to consider as barbarians all persons placed outside this coterie. If they did not give themselves aristocratic airs, they at least knew how the noblesse lived, and what they wanted; they knew how to conform to the tastes and wishes of their clients without bringing formulas of art to contravene them, but also without in any measure abandoning principles when a requirement or a fancy had to be complied with. “Ever since the day when architects united in an Academic body, began to discuss questions relating to forms of art with the outside world, making light of principles, and opposing conventional rules of art (that are purely arbitrary) to programmes of requirements, architecture has entered on a path which must gradually separate it from the spirit of the age. People have learned to do without it because it has begun to be intolerant, perverse, and even tyrannical. . . . Louis XIV. and his ministers used to amuse themselves by discussing with architects questions purely æsthetic; and it is curious to observe the reasons which at

that early date these artists used to give for adopting or not adopting such or such a form, while neither party troubled itself respecting suitability, the requirements of the times, the arrangements of the buildings, or what would render a building agreeable, or even habitable.” There is a curious book on this subject with which artists cannot be too well acquainted: the memoirs of Charles Perrault, brother of the architect of the* colonnade of the Louvre. Charles Perrault was the *First Clerk of the Royal Buildings*—in modern language, Director of State Architecture. He had, naturally enough, the highest opinion of his knowledge in matters of art, and he has left us valuable information respecting what took place in the Court of Louis XIV. with regard to the project for finishing the Louvre under the superintendence of Cavalier Bernini—a project happily not carried into execution, notwithstanding the wish of the King, and the boastful pretensions of the celebrated Italian architect. It would have left nothing remaining of the Louvre of Henry II. Charles Perrault, who wished to have the execution of this project entrusted to his brother, and succeeded in his endeavour—at least partially, as everyone knows—procured the dismissal of the Cavalier, who “thought of nothing but building great rooms for comedies and banquets, and gave himself no trouble respecting matters of convenience and dependency in the various apartments, deeming these minutiae unworthy of the attention of so great an architect as himself.” The King, weary of being harassed, chose Perrault’s design, because he thought it “more beautiful and majestic”—though Viollet-le-Duc considered it more “an affair of orders, colonnades, and peristyles,” rather than an attempt to produce a really well-arranged palace. Architects familiar with Paris, however, will question that judgment. The Louvre, as a whole, is over-wrought, and its detail too fine. Perrault’s work, on the contrary, possesses a stately magnificence of proportion, combined with richness of controlled embellishment, which gives it a great place in the architecture of the French capital.

NICHOLAS HAWKSMOOR (b. 1661, d. 1736), though he entered Wren's office as "his scholar and domestic clerk." when he was eighteen years old,

Hawksmoor.

Door to Chapel, Queen's College, Oxford, p. 244.

and became his master's right-hand man in later years, never thoroughly grasped the feeling for harmonious design which is evident in all Wren's work. A sense of heaviness pervades his buildings, due to the pernicious influence of Vanbrugh. As Mr. Reginald Blomfield points out in his "Renaissance," Hawksmoor was incessantly trying to translate Vanbrugh into terms of Wren, and while, owing to his tamer nature, he missed the turbulent power of Vanbrugh, he was prevented by the ideal at which he aimed from attaining the grace and suavity of Wren. It is evident, however, that he gave a great deal of thought to his designs, and was never content to carry out a detail in any way in which it had been done before, being far more successful than Vanbrugh in this respect. Hawksmoor's best and worst work is to be found at Oxford. His best work is the south quadrangle of Queen's College (including the hall, the chapel, and the front to the High Street) and the old Clarendon Press building (in which he was associated with Vanbrugh). His worst work is the north quadrangle of All Souls' College, where he carried out a very bad design in Gothic. But, with all his faults, he was an architect possessing individuality, and, as such, his Classic is worthy of study. He, at least, applied himself with vigour to the problems that faced him, and endeavoured to embody his own feelings in the architecture he created, instead of making it a mere transcript of Palladio and the accepted Italian models, as did so many of the eighteenth-century architects.

* * * *

STYLE in draughtsmanship is that indescribable attribute which approximates to the soul. It is the personal note. It supplies the human interest. It

Style in Draughtsman- ship.

is closely allied to temperament, and it evokes either sympathy or antipathy. The drawing which evinces little evidence of style may interest, but can never delight. Style in draughtsmanship gives us a new view of the subject, regenerated, reanimated, reflecting the character and disposition of the exponent. We all possess style of our own, but in our draughtsmanship we express that initial style which is our own not so much in the manner of our

attitude towards the subject (we are none of us sufficiently original for this) as in the way in which we make use of and adopt set styles which have been already formulated by our predecessors; in other words, it is the use we make of the styles of our predecessors which determines our own style. The style which is our own tends to be either intellectual or capricious. When intellectual, the subject is approached with an observation trained to note all its characteristics with a judgment so well balanced as to be able to discriminate such as are most fitting to its noblest conception, and with a knowledge of the already formulated styles in draughtsmanship so complete as to be able to choose out and adopt such as are best suited to express these characteristics. When capricious, the subject is approached in an attitude predisposed to observe only certain characteristics, and a style in draughtsmanship is adopted suited to the eccentric disposition of the exponent rather than the noblest characteristics of the subject. The first is reasonable as opposed to the second, which is instinctive. Essential to the expression of style is consistency in manner. It requires great experience in draughtsmanship to express style fully, but with persistent practice it will ultimately assert itself, and will follow as the direct result of a capability to make use of the devices of manner and technique. To some this power will come early; to others not until late in their career. Who are the great masters of style in architectural draughtsmanship—the outstanding geniuses whose style is distinctly intellectual? First in order of importance is Piranesi. His work always evinced a lofty intelligence, and in contemplating the serene grandeur with which it is imbued one's attention is never distracted by a petty intrusion. The interest he aroused in his rich accumulation of detail, in his awe-inspiring effects and picturesque compositions, was so well managed as always to enhance rather than detract from the initial delight in the nobility of his general conception. Canaletto comes next. He was, in the first place, a subject painter, but his love of architecture and his ability to bring it into touch with the incidents of everyday life are deserving of closest study. His manner was his own, and no draughtsman has surpassed him in the magic use of line. Turner, though best known as a landscape painter, was early associated with architecture, and so powerful has been his influence on draughtsmanship of every description that his name must not be omitted in

this connection. His freedom of manner was extraordinary, and his abstract architecture, often nebulous and visionary, is set in a splendour of surroundings so magnificent, and is bathed in light so ethereal, as to be absolutely captivating in its poetic conception. Among those who were inclined to be more capricious in their style are the following:— Francesco Gaudi, for picturesque composition, and, coming nearer home, Robert Adam and Clerisseau, who worked together in Rome after Piranesi, and formulated a style which had a great influence on English draughtsmanship of the nineteenth century. Gandy, Smirke, and Cockerell owe much to these men; their manner was not great, but their style was always refined. Augustus Pugin, Samuel Prout, and David Roberts were architectural painters rather than draughtsmen, but their work had a great influence on the architectural draughtsmen of their time. From amongst such, Joseph Nash and Louis Haghe may be chosen for special consideration. Their style was very similar. Louis Haghe was a master of picturesque composition, though a poor colourist; while in Joseph Nash we have one of the most brilliant all-round architectural draughtsmen that this country has ever produced; for dexterity of manner, and for brilliance and sparkle, his work has never been surpassed. Among pen draughtsmen, Vierge is easily first, being unequalled for subtle suggestion.—(Abstract from a paper by Mr. Stanley D. Adshead, F.R.I.B.A., read before the Liverpool Society of Architects.)

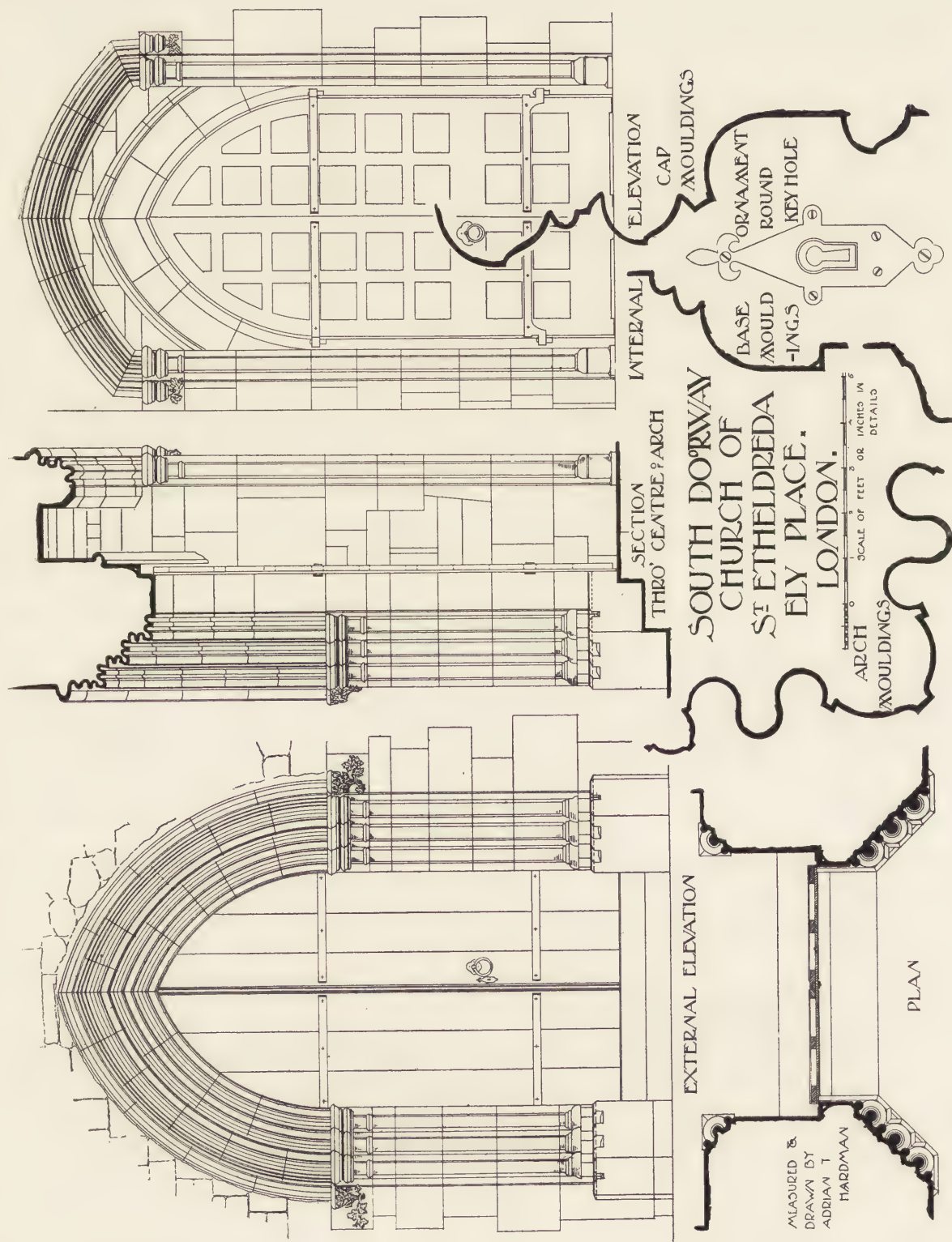
* * * * *

IT is a curious fact that when a draughtsman is engaged on some piece of work which is more or less mechanical—such as tracing, as contrasted

**The Muse
in the
Drawing
Office.**

with creative design—he commonly lapses into thinking of a hundred and one things extraneous to the work in hand, and, more often than not, drops almost unconsciously into a whistling or humming mood. The phenomenon is usual, and consequently not commented upon; but the idea of determining some definite ratio between the two things is certainly fresh. An American correspondent (whose experience tallies very precisely with that of English drawing offices) directs attention to it. He says: "I find that certain kinds of work are invariably accompanied by certain kinds of music, and that this music is almost always in inverse ratio to

the difficulty of the work in hand. For example, if you happen to go into an office where the music in progress is some complicated Wagnerian overture you may be sure, without looking at the boards, that the prevailing work of the office is upon unimportant frame cottages; whereas, if your ears are met by a popular strain from the music-hall, or the theatre, you can infer that the work in hand is the intricate framework for a skyscraper. I have found the most useful music for a general practice to be Gilbert and Sullivan's operas. The range here is wide enough for almost any kind of work. I spent over a year at one time on Gilbert and Sullivan music in a general office practice, very satisfactorily, turning out work which varied from a Masonic temple to a Roman Catholic church, without friction. I recall one case in the same office where an excellent draughtsman, if he happened to be a little hoarse, so that singing was uncomfortable, would drop his work and go home, although otherwise perfectly able to continue. This happened so often in bad weather, and his appearance was so melancholy, that the 'chief,' thinking him afflicted with some internal trouble, provided a palliative, which, however, was considered to be worse than the malady. I now make it a rule to keep my office supplied with some good throat remedy, and find that the work goes on much more satisfactorily in consequence. The relation between the capabilities of a draughtsman and his ear for music—not necessarily his voice—is generally a very close one. The man with a true ear will be found accurate, neat, and painstaking. And, with the ear as a basis, I have been able to set up a regular test. The ear test gets down to a draughtsman's actual capabilities. You do not have to take his word for anything. An objection has been raised on the score that it would require long practice to acquire the necessary judgment to properly determine the salary of any particular applicant by this method, but the objection is rendered void by my system, which consists in taking the salary rates of New York City as a standard, and carefully tabulating them in relation to the percentages obtained by the use of a tuning-fork. These tables can be used anywhere by merely filling in the proper figures in the blanks opposite the New York prices; a series of blanks, printed on cardboard, in convenient size for filing, together with complete tuning-fork outfit (in neat hardwood case), being readily obtainable at all stores for a reasonable sum."



The beautiful chapel of St. Etheldreda is all that remains of Ely Palace—once the episcopal residence of the Bishops of Ely when in London. The south doorway is a notable example of late thirteenth-century Gothic. Owing to its position, a satisfactory photograph of it cannot be taken. The drawing, therefore, must stand as the sole representation.

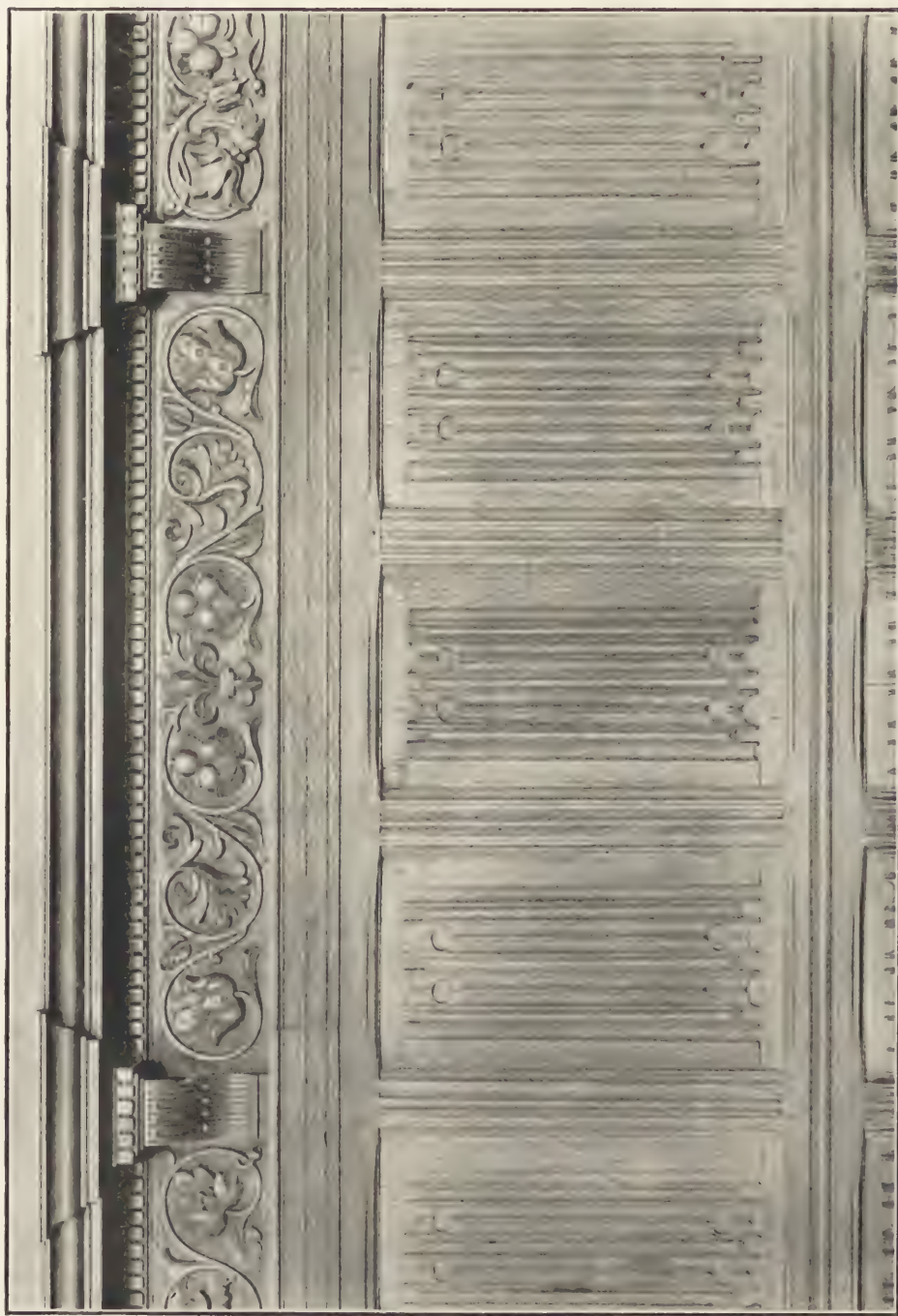
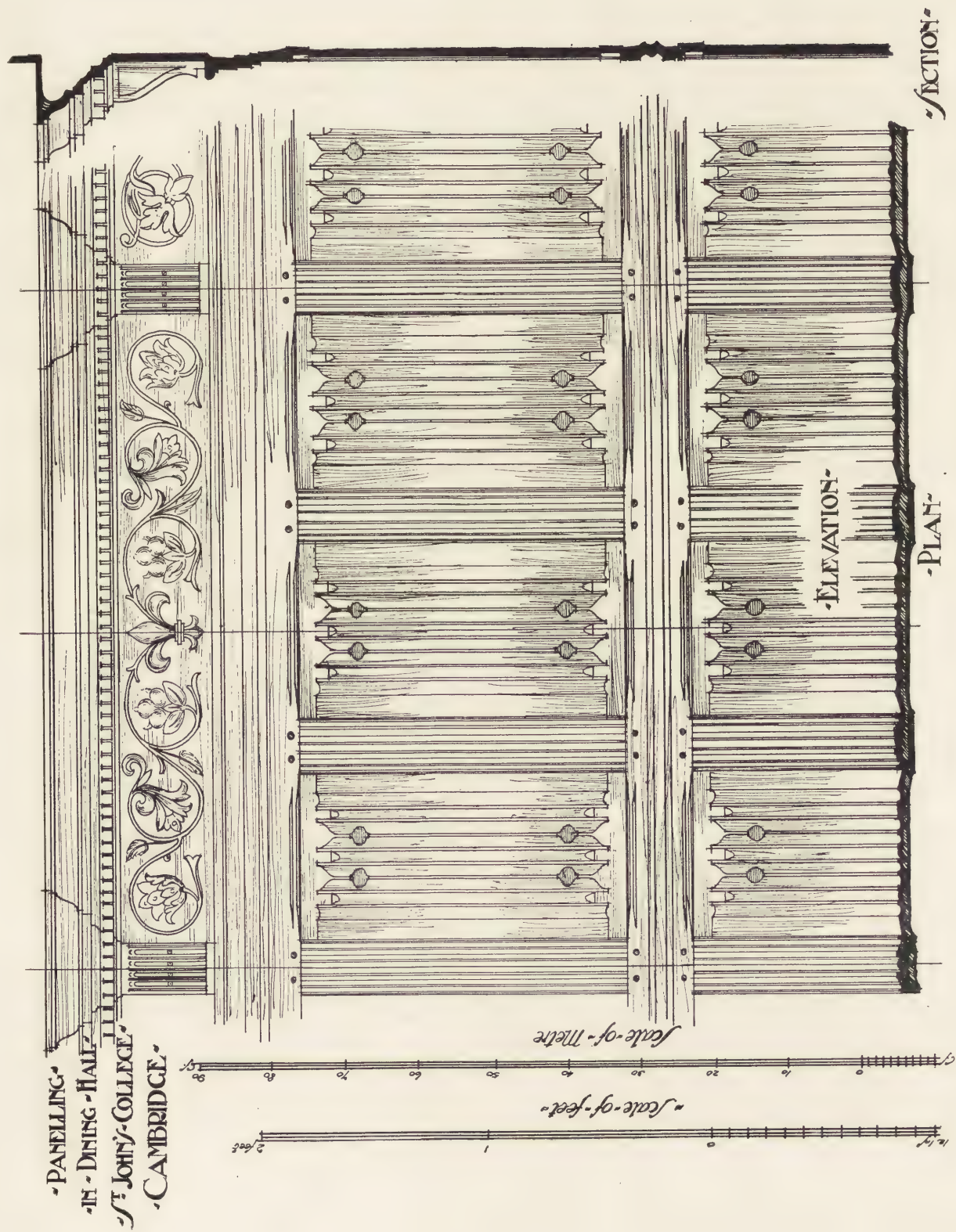


Photo: "Details."

DETAIL OF "LINEN" PANELLING IN THE DINING-HALL OF ST. JOHN'S COLLEGE, CAMBRIDGE.

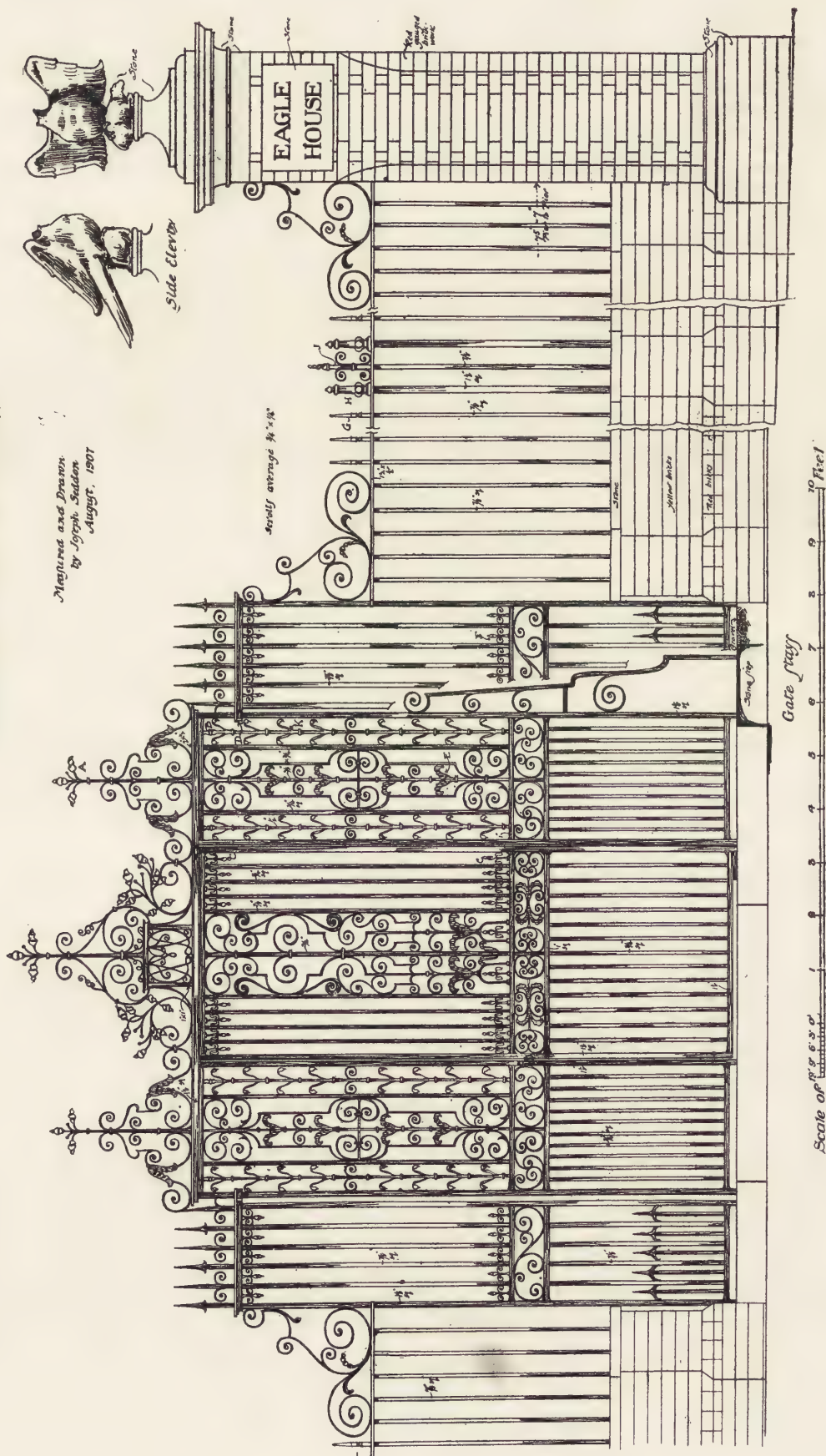
The dining-hall of St. John's College is lined with panelling of this description, some of it being a modern replica of the old work. The above is the original panelling, crowned by a modern cornice copied from the bookcases in the Library. This was wrought in the latter part of the reign of Henry the Eighth, and is doubtless part of the work that was done (as the College records show) in 1535, before which time hangings had been employed.



MEASURED AND DRAWN BY FRANK T. DEAR.

EAGLE HOUSE MITCHAM

DETAIL OF WROUGHT IRON .
ENTRANCE GATES AND RAILINGS, &c.



English Renaissance ironwork is always worthy of the closest study, being well designed in conformity with the nature of the material, and taking close account of practical uses. Eagle House, Mitcham, is locally attributed to Wren, but it may be by another architect working in the style of Inigo Jones. The date on the rainwater-heads of the house is 1705, and the gates evidently belong to the same period.

DETAILS.

NO. 12. VOL. I.

DECEMBER, 1909.



Photo: "Details."

CORNER ENTRANCE TO A BUSINESS BUILDING IN PARIS. H. NÉNOT, ARCHITECT.

This entrance is at the corner of the Rue de la Banque and the Rue des Petits-Pères. It is the work of a distinguished French architect, and is particularly admirable in its solution of the difficulties which the design of a corner entrance involves. We have made every endeavour to obtain a scale drawing to accompany the above illustration, but without success; the original drawings having been so much altered as to be useless.

We are obliged, therefore, to publish the photograph alone, but with a scale which gives it practical value.

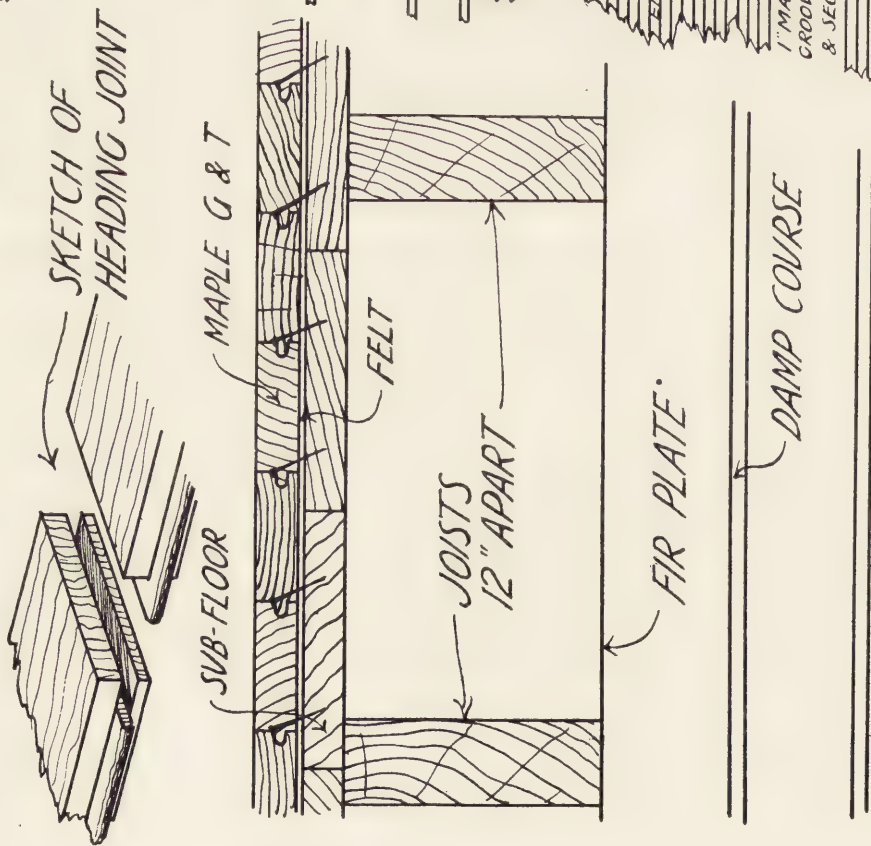


Photos: "Details."

WINDOWS IN APARTMENT BUILDING, AVENUE MALAKOFF, PARIS. ANDRÉ ARFVIDSON, D.P.G., ARCHITECT.

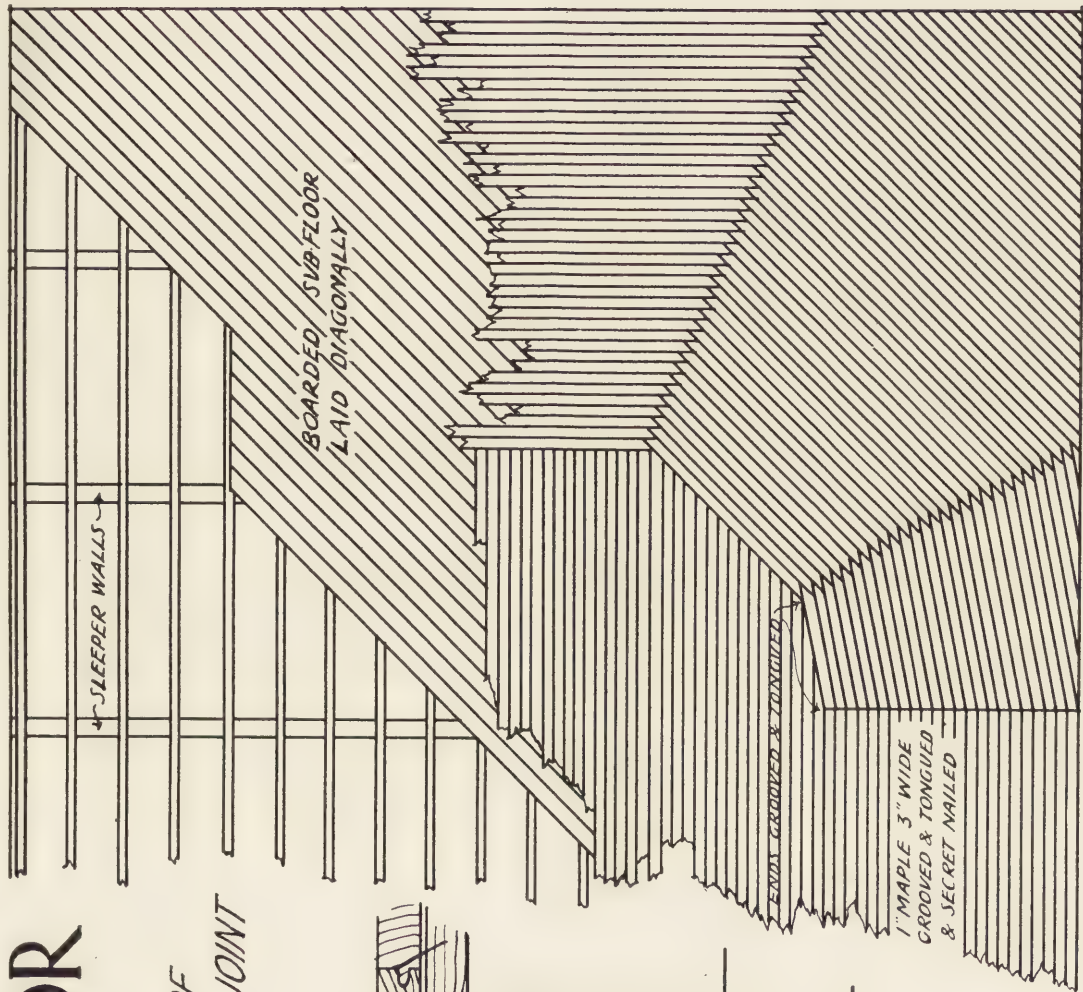
The treatment of these windows is essentially French. The manner in which they are framed in, the carved enrichment, and the ironwork—all show that grace and appropriateness which are characteristic of good French work. The building is a large block of flats, and is carried out in the very fine-quality white stone which is so extensively used in Paris. In this instance, also, we have been unable to obtain the architect's drawings.

A RINK FLOOR



SLEEPER WALL

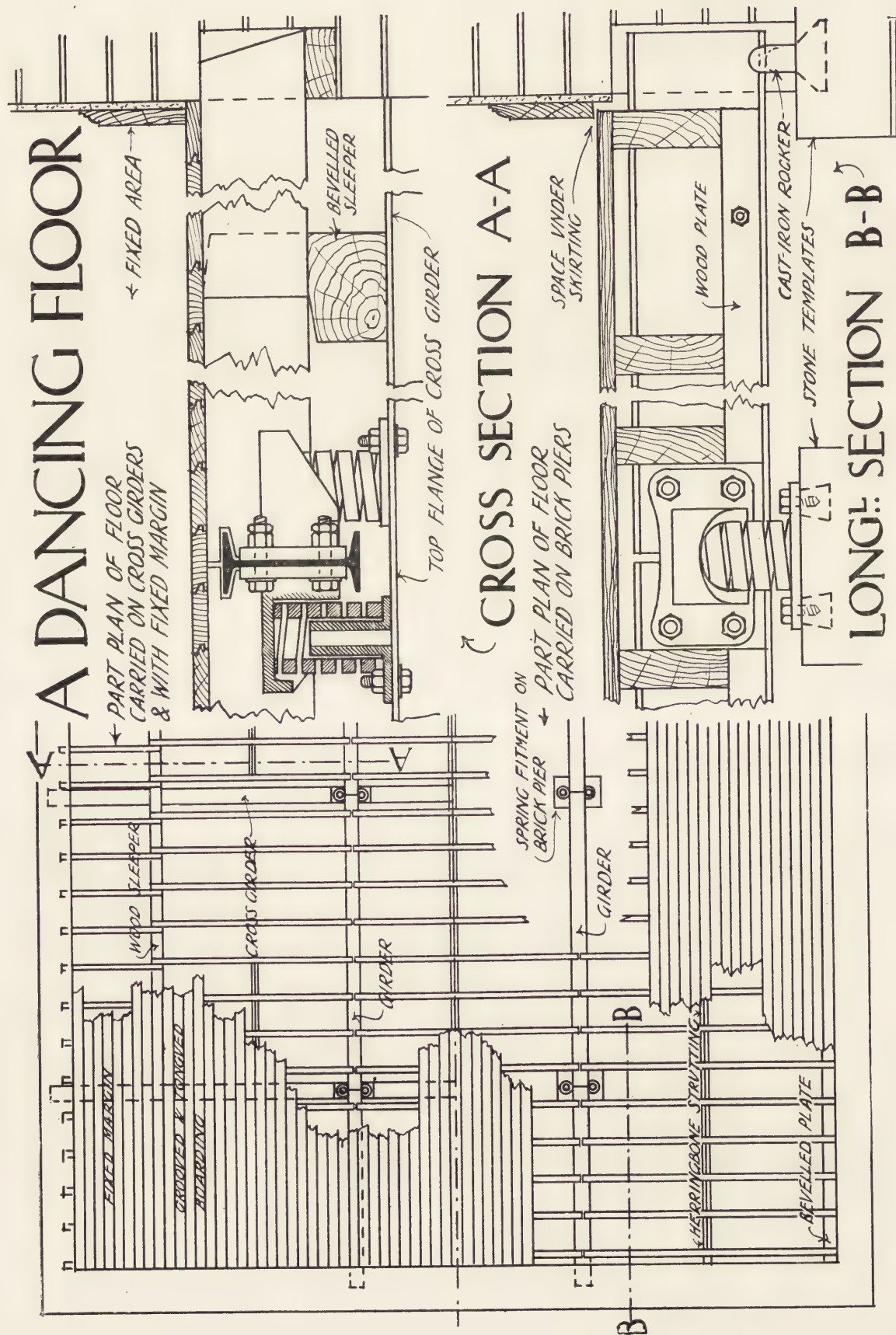
DETAILS



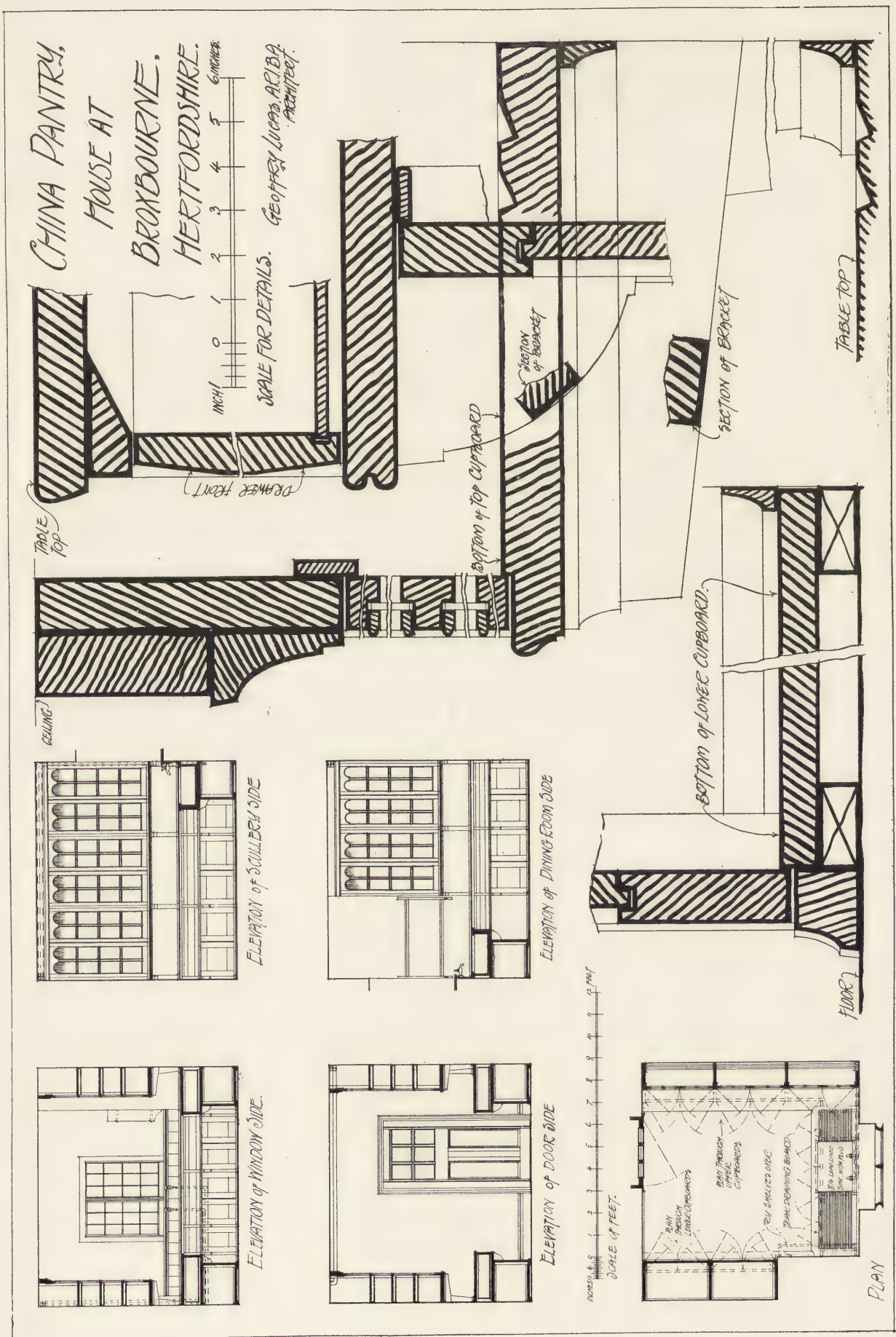
PLAN SHOWING SETTING-OUT OF ENDS OF MAPLE FLOORING

H. DAN
ENFIELD, N.

At a time when roller-skating is becoming increasingly popular, this illustration, embodying the construction of an actual floor on the outskirts of the metropolis, is especially valuable and interesting. Expert opinion favours maple as the most suitable material for rink floors. The most modern method of laying is shown above. Upon an ordinary joist floor, boarding is laid diagonally and covered with felt or other deadening material. Upon this, 1 in. grooved-and-tongued maple flooring, in about 3 in. widths, is secret-nailed. All heading joints, mitres, etc., must be grooved and tongued where the boards follow the curve of the skaters at the ends of the rink.



The upper half of the small scale plan shows a floor supported by girders and with a non-resilient area next to the side wall, for chairs. Below is a floor constructed without rooms beneath, and in this case the whole is shown resilient: either arrangement can be readily modified. In each case the principle is to provide several lines of steel girders (regulated by the width of the floor) divided into short equal lengths linked by cast-iron fitments supported upon helical steel springs. The girders pivot on the two upper bolts shown, while the two lower bolts move in slotted holes and serve to keep the casings vertical as the floor deflects; the end lengths of the girders rest on cast-iron rockers. The timber floor joists are notched round the top flanges of the steel girders and rest loosely on wood plates bolted to the webs of the girders; they are kept upright and in position by a line of herring-bone strutting fixed down the centre of each bay. If the depth of the floor allows, the floor joists can rest loosely on the top of the steel girders, which saves expense. This is a patented type of floor, but the necessary installation of springs and girders can be obtained from the patentees, Messrs. Francis Morton, jr., and Co., 110, Cannon Street, E.C.



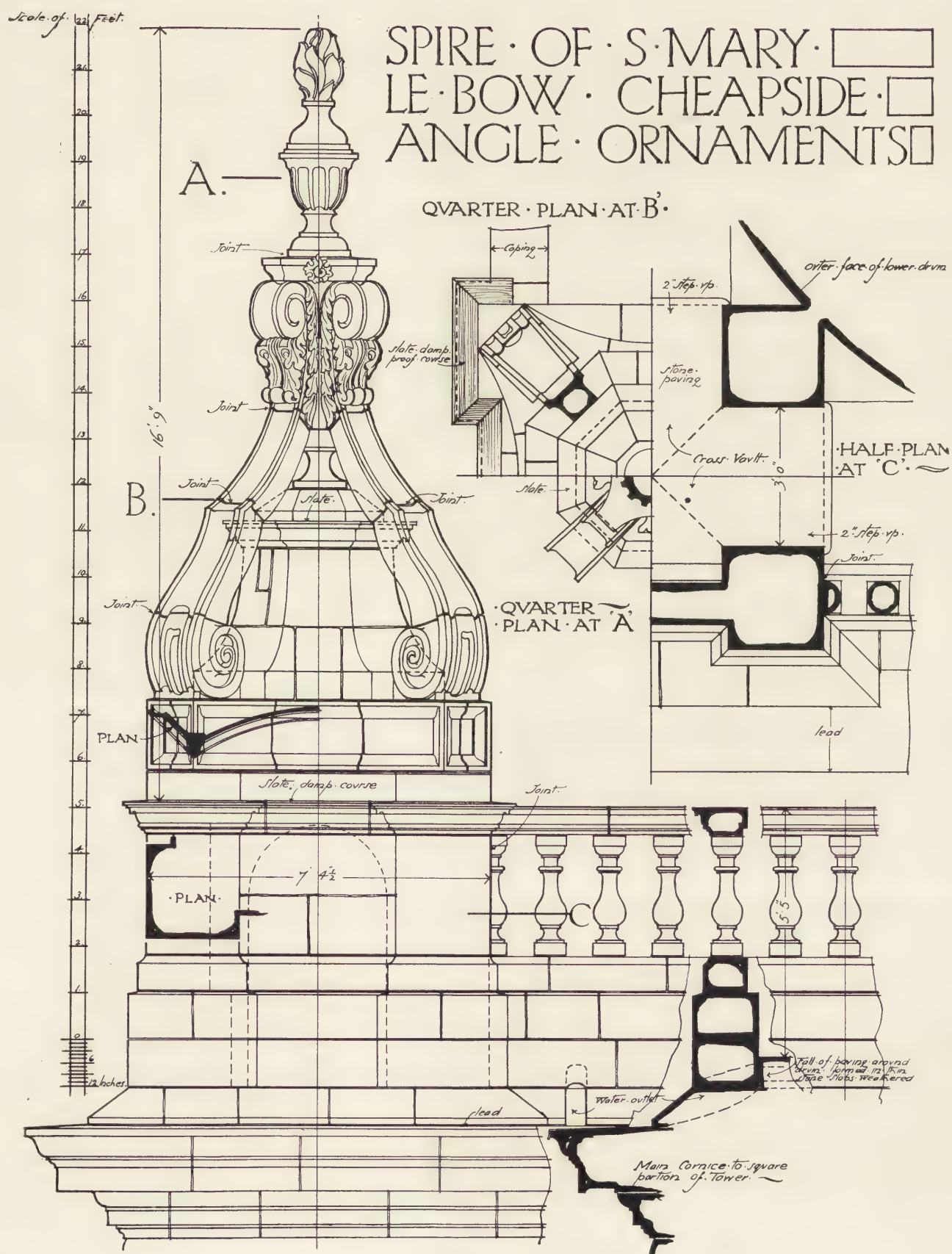
This illustration shows a detail arrangement of most useful character, the result of much experience by an architect of established reputation. It needs no description.



Photos: "Details."

DETAILS OF THE TOWER AND SPIRE OF ST. MARY-LE-BOW, CHEAPSIDE, LONDON.

The spire of Bow Church is one of Wren's superb achievements. The above views are quite unique, that on the left having been taken in dead elevation from an adjoining roof, the other being a telephotograph taken from street-level. The angle ornaments, of which a drawing is given on the opposite page, are shown in both views in relation to the whole. The height of the spire to the top of the ball is 216 ft.; to the base of the angle ornaments (i.e., the top of the main cornice), 112 ft.



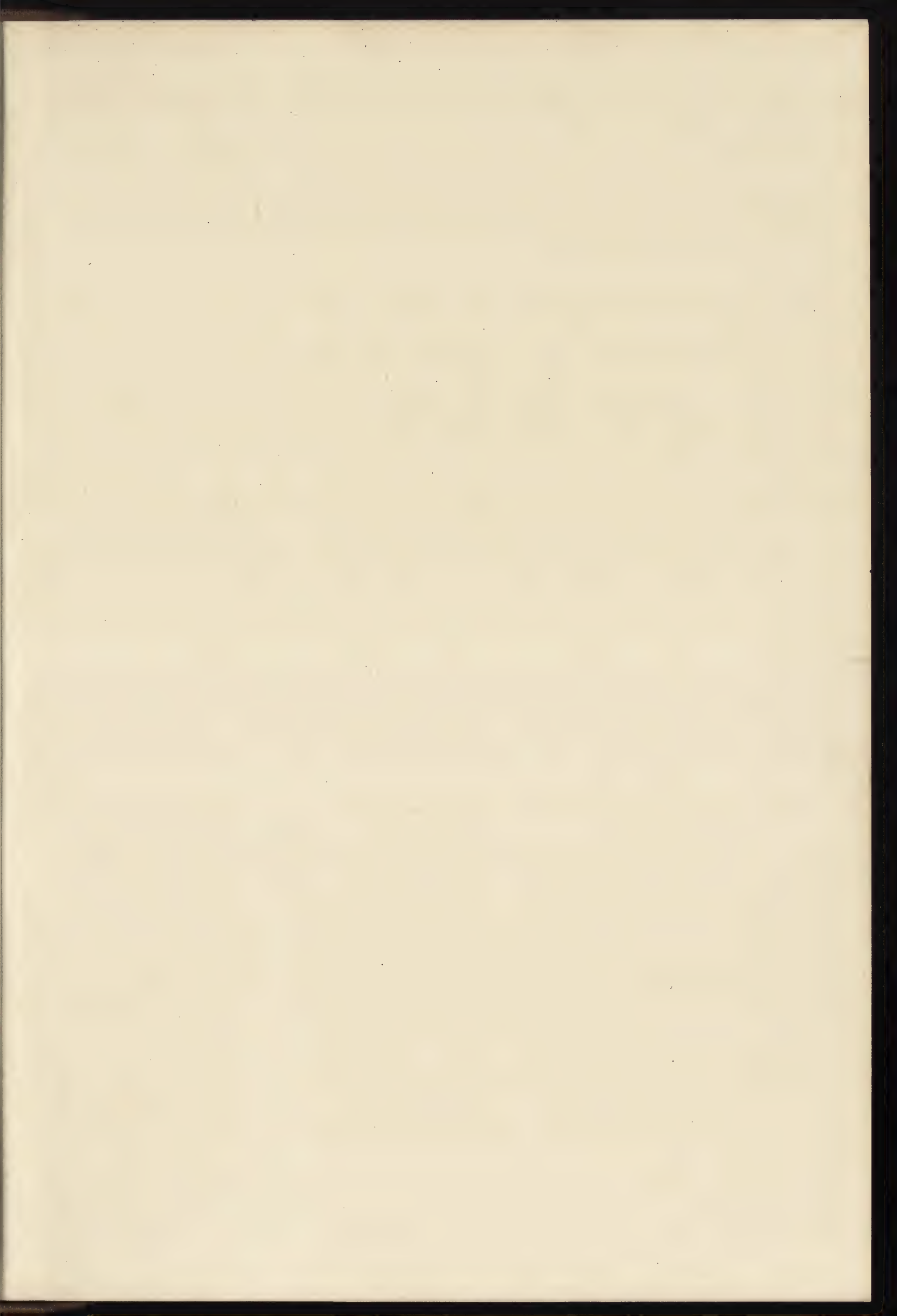
MEASURED AND DRAWN BY FRANK L. ATWELL.

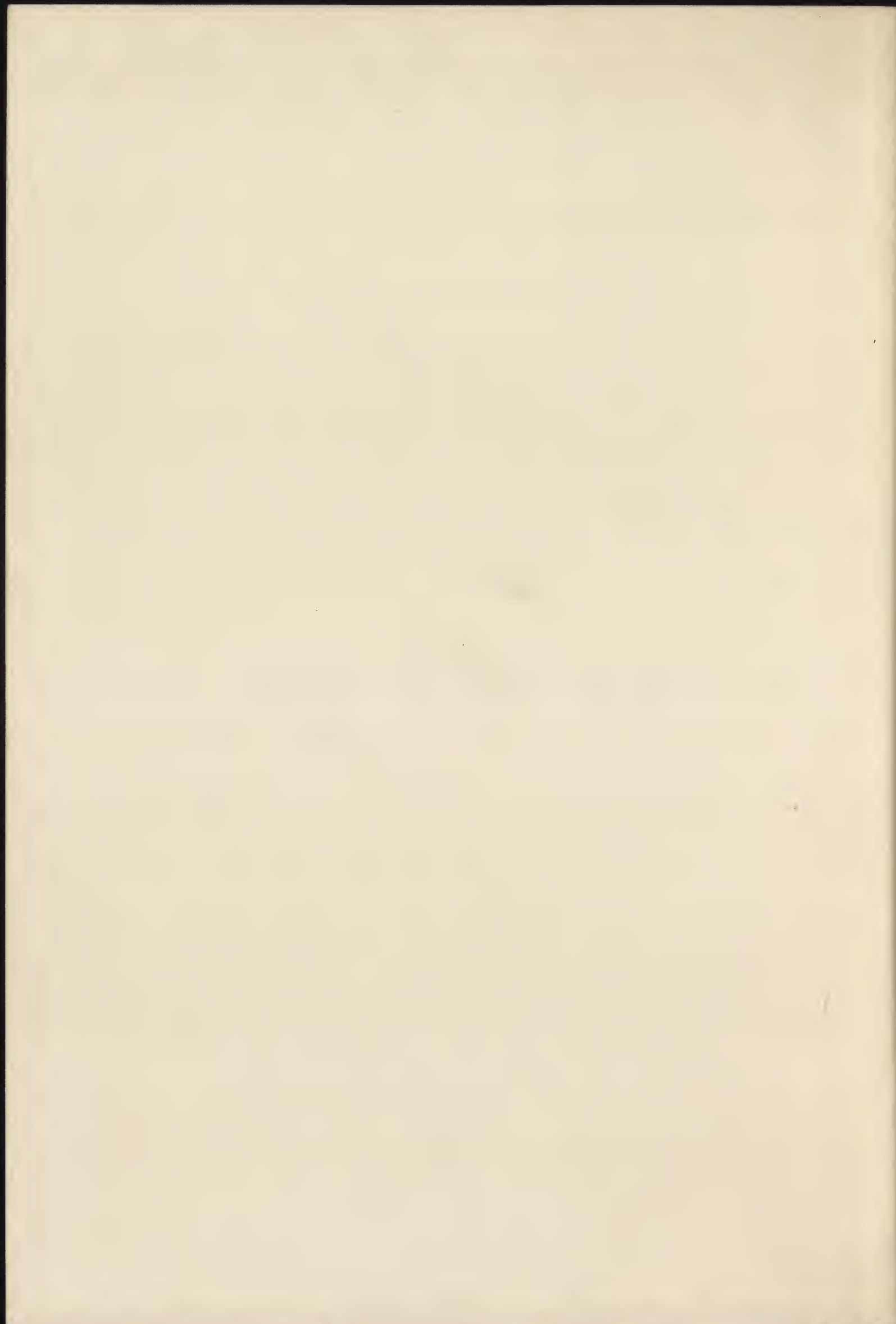
There is a walking-space completely around the tower behind the balustrade at the level of the main cornice crowning the square portion. This passes beneath the inverted console ornaments, each of which, carried upon a stone cross-vault and four substantial piers, exerts a pressure upon the angle of the tower a few feet above the great corbels which bring the square to an octagon internally, and thence to a circular drum. Not only is the eye thus carried from the square tower to the circular spire by means of features of exceptional beauty of design, but also the necessary weight is obtained to counteract all thrust. Gwilt found it necessary to restore the consoles and flaming orbs in portions where the atmosphere had decayed them to such an extent as to render them unsafe under the swaying of the spire which takes place during the ringing of the full peal of bells.

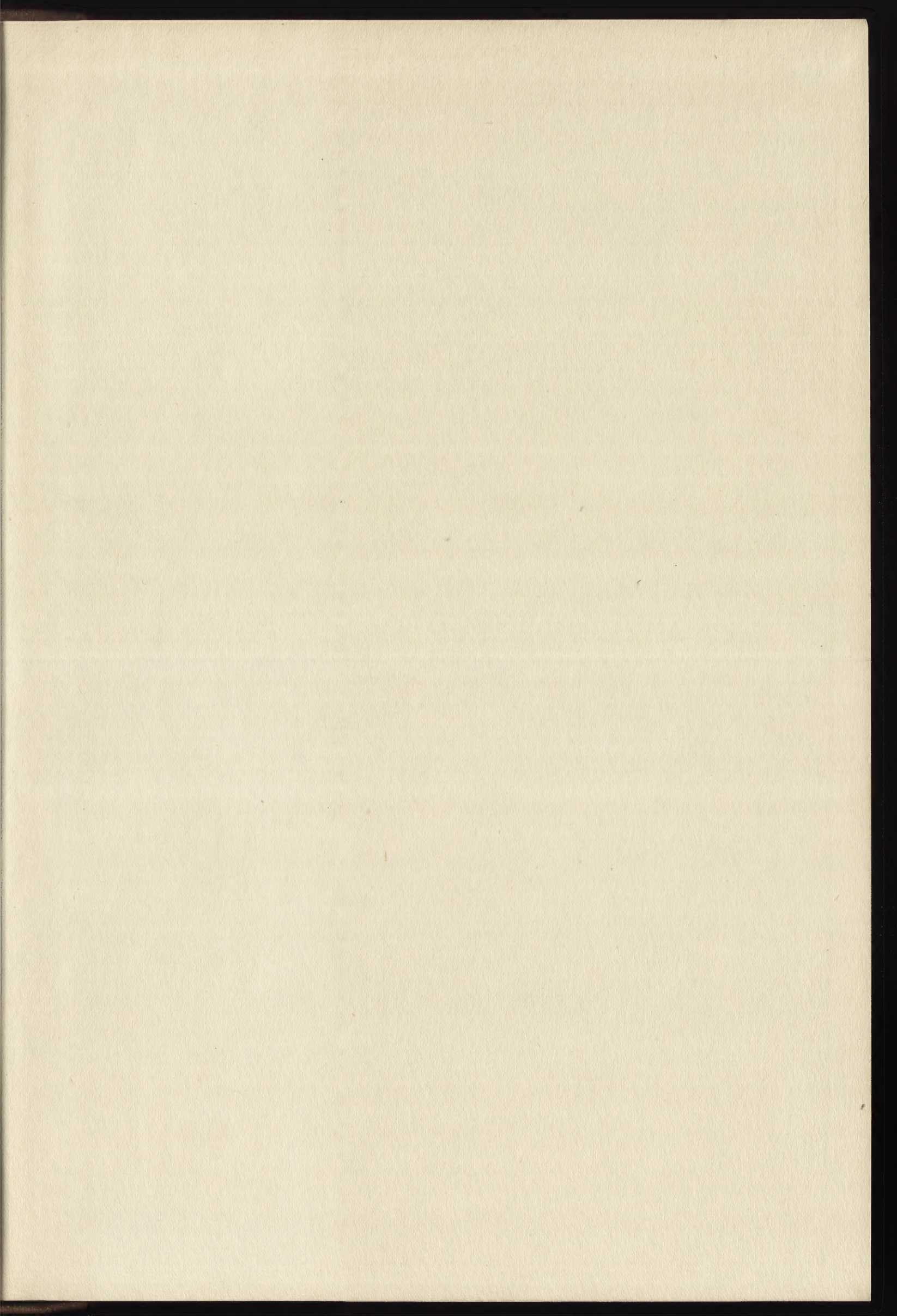


WROUGHT-IRON GRILLE FOR A FANLIGHT: GERMAN, LATE 17TH CENTURY.

This beautiful example of ironwork is included in the collection at South Kensington (to be seen adequately, at last, in the new galleries). The Germans were very fine smiths, though disposed to be over-dextrous and excessively elaborate in their work. But this example, from Ausberg, is strictly within bounds, well ordered yet not mechanical, and it offers a wealth of suggestions for modern treatment. The enclosing frame is about 4 in. thick, while the radiating bars are $\frac{3}{4}$ in. square.







GETTY CENTER LINRARY



3 3125 00665 8732

